

**TESTED: SONY ALPHA 57**  
**LOW-COST PERFORMER**



**TESTED: NIKON D4**  
**ALL-ACTION BODY**

Saturday 14 April 2012

# amateur Photographer

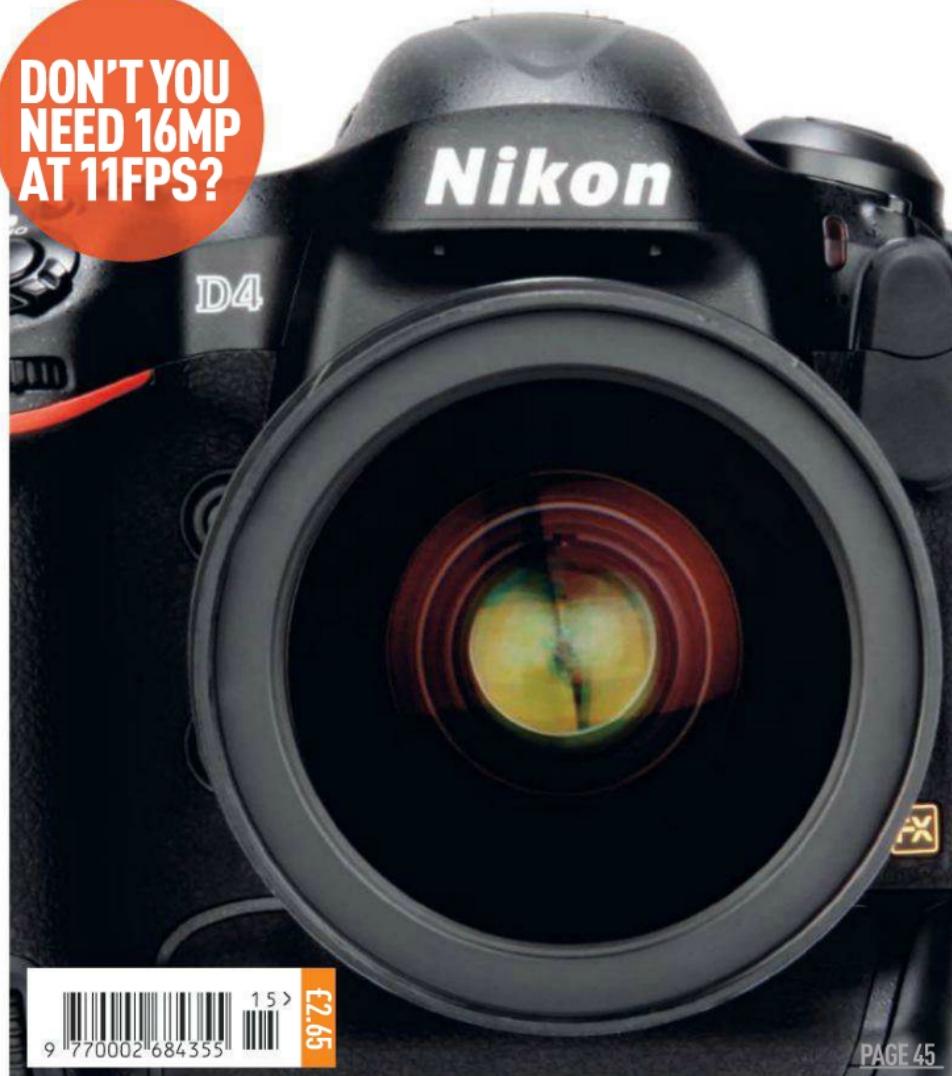
THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## NIKON D4

### The low-light superhero

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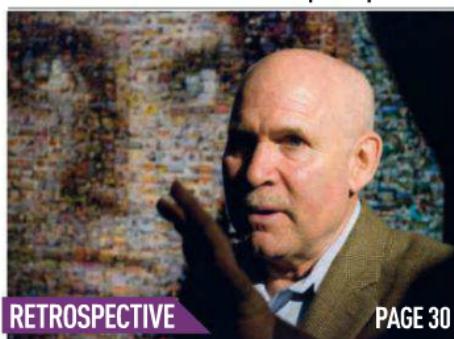
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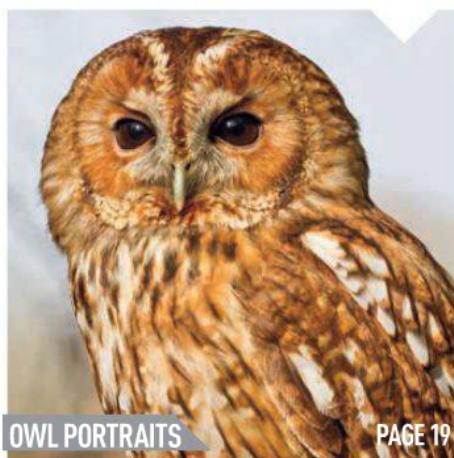
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Charlie Waite's new perspective



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Steve McCurry's life and work



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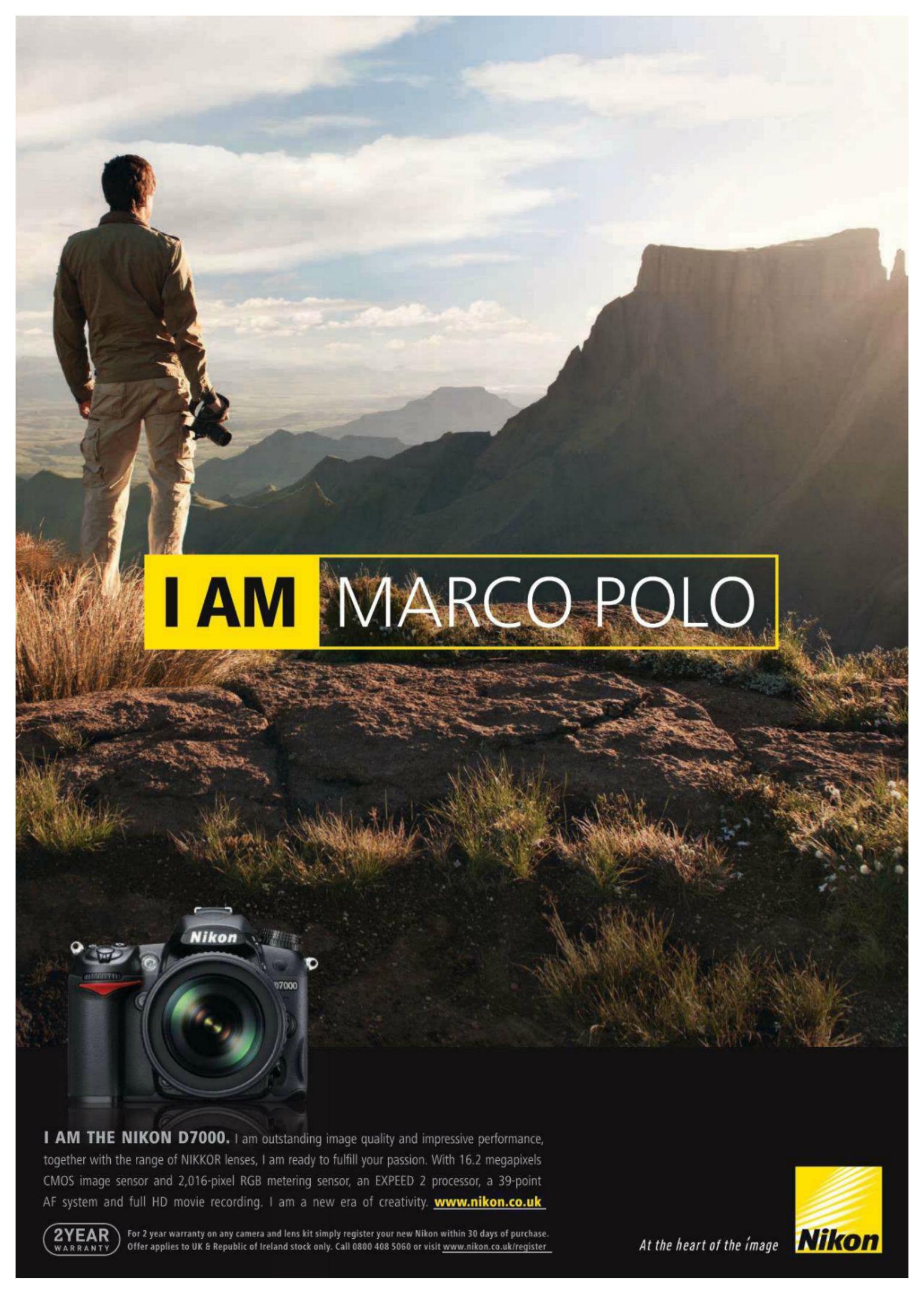
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Technique tips from Andy Rouse



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*At the heart of the image*



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Amateur Photographer For everyone who loves photography

**I GET** to eat a lot of fancy food in this job. I'm not saying that I don't like sophisticated fusions of international cuisine. It can be fun. My favourite meal of the week, though, is cheese and biscuits, eaten on a Sunday evening with some olives. It is simple, but eminently satisfying, and I look forward to it all week. There are a number of base elements that particular meal contains, and the limited combination of prominent flavours makes me very happy. There's no 'hint' of anything, or 'un soupçon', just straightforward flavours that work well together.

Simple is, I believe, much more sustainable than complex. It is less tiring, and it is something that can be returned to over and over without boredom.

In gastronomy, as well as in photography, simple isn't hard to do, except for the temptation and compulsion to do something beyond. But in fact simple is almost always best.

In his new book, *Arc and Line*, Charlie Waite emphasises the power of simplicity over the complex compositions and multi-layering that many photographers labour to perform. Pictures can be about an edge, a curve, a colour or a combination of shapes. And aren't they so much better for it?



Damien Demolder  
Editor

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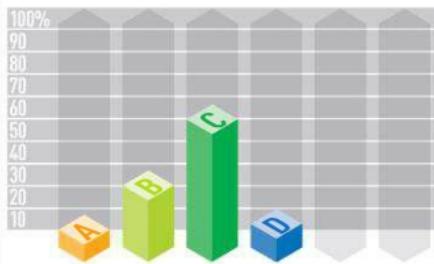
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What is the longest shutter speed you could manage handholding a full-frame camera fitted with a 90mm lens?



### YOU ANSWERED...

Response	Percentage
A 1/8sec or longer	7%
B 1/15sec-1/30sec	26%
C 1/60sec-1/125sec	57%
D 1/250sec or shorter	10%

### THIS WEEK WE ASK...

What is the more important part of a picture to you?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

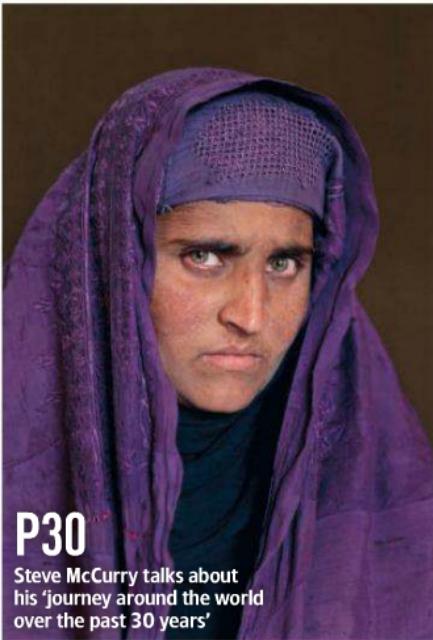
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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment | PhotoDiary 14/4/12

“ This raid was the culmination of an extensive investigation ”

Police pounce on fake ink cartridges, page 7

- BIPP at centre of ‘bias’ claims • Organisers hit back

## PHOTO CONTEST JUDGES HIT BY AWARDS CONTROVERSY

A PROFESSIONAL photography competition is at the centre of controversy after four of the judges won prizes.

The British Institute of Professional Photography (BIPP) has issued a statement to AP in a bid to fend off a growing storm of protest over the contest, first reported by the *British Journal of Photography* (BJP) and subsequently covered by the BBC News website.

Among a list of photographers accusing the BIPP of bias was one called Paul, who wrote in the comments section of the BJP's website: 'I know of no other competition where it's acceptable for judges to enter, in any capacity.'

'I certainly will not enter the BIPP competition again, and I'm very seriously considering my membership altogether.'

Another, called Dave, described the news as a 'very sad turn of events'.

'To say I am shocked would be an understatement,' he wrote.

Speaking to AP, BIPP project manager Hilary Harper confirmed that organisers are 'looking at reviewing the awards'.



**The BIPP is reviewing its rules surrounding the judging for next year**

But, at the time of writing, she insisted they had received just two complaints.

In a statement, the BIPP told us: 'Under current rules, members of the judging panel are not precluded from entering images for consideration, but strict procedures are in place to ensure that the judging process is open, fair and unbiased [sic].'

'In particular, no judge is permitted to sit

on the panel assessing a category in which they have submitted an image.'

'All images are also placed before each judging panel without the identity of the photographer being revealed to them.'

'We cannot guarantee that entrants will be satisfied by, or agree with, their score, or the scores achieved by their contemporaries, but we do guarantee that all awarded images are fairly chosen after a fair, rigorous and lengthy judging procedure.'

Responding to the criticism, one of the judges, Stuart Wood – who won a Bronze Award in the Photojournalism section – wrote on BJP's website: 'Considering that I won three less major awards this time, than at the last awards when I was not a judge, [is] something that appears to have been conveniently overlooked.'

The contest attracted around 1,000 entries.

Photos of the judging, which took place on 19 January, were posted online by the BIPP, which said several of the judges were awarded 'Long Service' certificates this year.

## SNAP SHOTS

• Nikon customers can claim back up to £100 in DSLR cashback promotions that ran until 30 May 2012. The offers apply to the D3100, D5100 and D7000 models. Nikon says it must receive all valid claims by 30 June 2012. Visit [www.nikon.co.uk/cashback](http://www.nikon.co.uk/cashback)

• A plaque marking the spot where rock star David Bowie was photographed for the cover of a record that helped shoot him to fame 40 years ago has been unveiled in Heddon Street, London. Bowie was photographed by the late photographer Brian Ward for *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* album in 1972.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## SOME D800 CUSTOMERS FACE DELAYS

**Nikon** concedes that UK customers may have to wait to get their hands on the D800 DSLR, despite previously stating that shortages were limited to the Japanese market.

On 21 March, Nikon told AP that supply shortages would not affect the UK market, adding that it will 'work to supply the D800 to customers as quickly as possible when it goes on sale on 22 March'.

However, UK dealer Robert White told AP that the D800 may not be available until early April.

In a bid to clarify the position, Nikon released a further statement that read: 'We've seen an unprecedented level of interest in the D800, with increased

demand and orders for the new camera.'

'While we are delighted that the D800 is proving incredibly popular, we recognise that this may mean increased waiting time for some customers.'

'We are working closely with our trade partners to maximise distribution and ensure customer orders are met as quickly as possible.'

Last week, we reported that the D800 would cost £2,599.99 – £200 more than Nikon originally said the camera would cost when it was unveiled in February.

Similarly, the D4 now costs £5,289.99, rather than the previously stated £4,799.99.

The price changes affect only customers in the UK and Ireland.



## Do you have a story?

Contact Chris Cheesman  
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A week of photographic opportunity

## PHOTODIARY



© PAUL BUNDLE

### Wednesday 11 April

**EXHIBITION** From the Sun's Rising by Paul Bundle, until 15 April at St John's Church Centre, Cheshire CW8 1NP. Tel: 01606 872 255. Visit [www.stjohnshartford.org](http://www.stjohnshartford.org). **EXHIBITION** Refresh by Glyn Davies, a until 19 May at Oriel Glyn Davies Gallery, Anglesey LL59 5DN. Tel: 01248 715 511. Visit [www.glyndavies.com](http://www.glyndavies.com).

### Thursday 12 April

**EXHIBITION** Our View on Making a Difference, by Rashida Manger and Hady Bayoumi, until 5 May at New Maynard Gallery, Hertfordshire AL8 6BX. Visit [rashidahady.wordpress.com](http://rashidahady.wordpress.com). **EXHIBITION** Right on Kew, photos of Kew Gardens by Tony Wallis, until 22 April at Artisan Gallery, London NW10 2BE. Tel: 0208 451 6315. Visit [www.artisan80.com](http://www.artisan80.com).

### Friday 13 April

**EXHIBITION** m.a.r.s by Thomas Ruff, until 14 April at Gagosian Gallery, London WC1X 9JD. Tel: 0207 841 9960. Visit [www.gagosian.com](http://www.gagosian.com). **EXHIBITION** Transmission: New Remote Earth Views by Dan Holdsworth, until 19 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 721. Visit [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com).

### Saturday 14 April

**EXHIBITION** Israel's Trail by Merav Stark, until 18 April at Aperture Gallery, London N12 0GA. Tel: 0208 369 5454. Visit [www.artsdepot.co.uk](http://www.artsdepot.co.uk). **DON'T MISS** Grand National at Aintree, Liverpool L9 5AS. Tel: 0844 579 3001. Visit [www.aintree.co.uk](http://www.aintree.co.uk). **EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk).

### Sunday 15 April

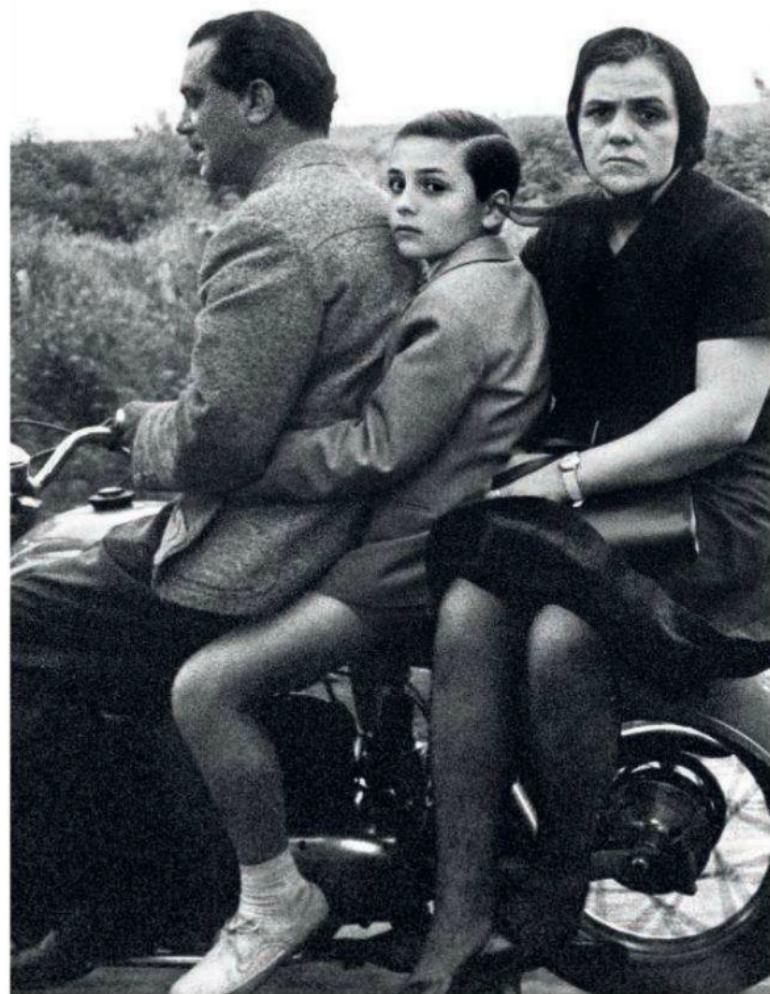
**EXHIBITION** Infra by Richard Mosse, until 10 June at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit [www.openeye.org.uk](http://www.openeye.org.uk). **EXHIBITION** VD by Vincent Delbrouck, until 6 May at Third Floor Gallery, Cardiff, CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

### Monday 16 April

**EXHIBITION** Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire Y062 5UY. Tel: 01439 748 283. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Famous in the Fifties by Daniel Farson, until 16 September at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).

### Tuesday 17 April LATEST AP ON SALE

**DON'T MISS** Bluebells at Glendurgan Garden, Cornwall TR11 5JZ. Tel: 01326 252 020. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060.



© WILLIAM KLEIN/COURTESY HAKU/WHITE CUBE, LONDON

### Photographer and filmmaker honoured **KLEIN WINS SONY AWARDS GONG**

**SONY** has named photographer William Klein as this year's winner of its Outstanding Contribution to Photography Award.

Klein will receive the honours at the Sony World Photography Awards ceremony in London on 26 April.

The New York-born fashion photographer

and filmmaker worked for *Vogue* magazine from 1955–65, after which he focused on filmmaking.

He returned to photography in the 1980s and won the Hasselblad Award in 1990.

Klein, now aged 83, lives in France where he continues to work.

### JESSOPS ENJOYS BRISK SALES

**JESSOPS** CEO Trevor Moore expects the chain's latest sales results to show continued improvement.

'Our turnaround and recovery is progressing very well... In the past two months, we've probably enjoyed the highest market share we've seen in recent years.'

Much of this revival is thanks to Jessops' former chairman David Adams, who recently stepped down from the board having joined in 2007 when the chain's survival was reportedly under threat.

'David did a fantastic job, there's no two ways about it,' said Moore, who, as a

newcomer to the photo industry when he joined Jessops in 2009, received welcome advice from the chairman.

Adams – who led Jessops through a debt-for-equity restructure with bank HSBC – has handed over the reins to new chairman Martyn Everett.

Moore feels it was an ideal time for his colleague to step aside.

'The business is in a different place than it was five years ago when David parachuted in... We have a store portfolio that is relevant, a format that works and a huge online business that we didn't have.'

## SNAP SHOTS

● AP Editor Damien Demolder will be giving camera-buying advice in a presentation at the Gadget Show in Birmingham on 11 April. The talk, entitled 'How to buy a new camera', will take place at noon and 3pm in the Photographic Workshop Theatre, situated in Hall 8 of the NEC. The Gadget Show will be held from 11-15 April. For ticket availability, visit [www.gadgetshowlive.net](http://www.gadgetshowlive.net).

● A photographer who has battled a mild form of cerebral palsy since birth has launched her first exhibition. Jess Norgrove, 26, from north London, opened an exhibition called Uncovered, in Shoreditch, east London, last month. 'My art teacher said I had a good eye because of photos I had taken of a car rusting in the sea,' Jess told the *Islington Gazette*.

● Canon says its professional EOS C300 interchangeable-lens camcorder has met standards required for BBC broadcasts. Launched in November 2011, the C300 features an 8.29-million-pixel CMOS imaging sensor and is compatible with more than 60 EF lenses.



### Do you have a story?

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Advice preventing photos in buses was 'incorrect', admits TfL

# TRANSPORT BOSSES BLASTED OVER BUS PHOTO BAN



**TRANSPORT** officials have been criticised for banning a photographer from taking pictures on buses, or inside bus shelters.

The apparent policy was contained in a letter sent to a reader of *Buses* magazine, details of which are published in its March issue.

In the letter, Transport for London (TfL) customer service advisor Miranda Crabtree is quoted as telling the unnamed enthusiast that 'photography is recommended and acceptable' when taken from a public place.

However, Crabtree went on to say that photography is forbidden on TfL, or bus operator-owned, premises without prior permission. She added that this includes photographs taken 'inside buses' and 'bus shelters'.

In response to the furore, a TfL spokesman told AP that the advice was a mistake: 'The information given was incorrect. Clearly, we would not want to stop people taking



pictures in bus shelters or on buses.'

Dismissing the matter as a 'storm in a teacup', the spokesman said Crabtree no longer works at TfL, although her departure was not the result of the advice given.

However, the spokesman stressed that people who want to take photos on

TfL-owned bus stations, garages and bus stands, over a prolonged period, must seek prior permission from a 'bus controller' or other staff member. A 'quick snap' would be acceptable, he claimed.

TfL has pledged to write to the bus enthusiast concerned.

## POLICE RAID FAKE INK WAREHOUSES

**TENS** of thousands of fake ink cartridges have been seized in police raids on warehouses in Turkey and Italy, printer maker Lexmark has announced.

Lexmark officials and police swooped on a warehouse in Turkey, seizing counterfeit ink cartridges made under several printer brand names. The haul of 1,000 fake Lexmark products is understood to include photo cartridges.

'This raid was the culmination of an extensive investigation of a suspect who had previously been charged with trademark counterfeiting in the Turkish court system,' said a spokesman.

Last month, Italian police raided a warehouse in Milan where almost 40,000 counterfeit Lexmark items were discovered.

'The facility was being used as a repackaging plant for building complete counterfeit cartridges of multiple brands,' added Lexmark.

The firm said that a suspect has been arrested.

Meanwhile, Lexmark is appealing for help in combating what it says is a worsening problem of 'clone toner cartridges' violating the company's patents.

Sellers, distributors and importers of potentially patent-infringing cartridges are urged to email information to [clone@lexmark.com](mailto:clone@lexmark.com).

## JESSOPS ANNOUNCES DSLR FILMMAKER VICTOR

**JESSOPS** has revealed the results of a competition to find the best short film captured using a DSLR camera. The prize went to a movie captured using a Canon EOS 5D Mark II.

The contest, backed by Nikon and The Mob Film Co, tasked young filmmakers to make a short movie entitled 'The Shot'.

The top prize was awarded to David Schofield for his film about a photographer who meets a girl while taking landscape photos.

David, who scooped £5,000 in Nikon gear, told AP that he shot the film using a Canon EOS 5D Mark II and Pentax lenses, attached via an adapter. He beat around 80 other entries.

Asked why he chose this particular camera, David said: 'Shooting in a harsh environment, we were able to get high-quality images... And you can shoot in really low light.'

Among the challenges was making use of a 'six-hour window' of available light, he explained.

Twenty cast and crew were involved in the movie, which was shot on the Woodhead Pass that links Manchester and Sheffield. He said the Canon EOS 5D Mark II



proved an attractive proposition because it gave him the ability to use fast lenses.

Its size and portability also provided flexibility when shooting in a remote location.

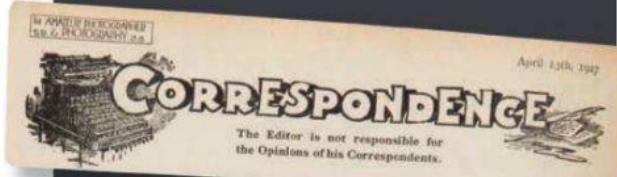
Part of David's prize is a visit to Toronto, Canada, to meet film director Paul WS Anderson, who chaired the judging panel.

Commenting on the winning entry, Anderson said: 'This film stood head and shoulders above the rest... It combines good use of location, beautiful cinematography and very strong [acting] performances.'

To watch the entries, visit [www.youtube.com/theshotjessops](http://www.youtube.com/theshotjessops).

AP  
THIS  
WEEK  
IN...

1927



A DIRECT VISION FINDER.  
Sir,—I read with interest the letter of Mr. R. S. Lodge on the question of direct view finders. It is a great pity that all hand-cameras are not fitted with them—I notice most of the foreign ones are—as it simplifies so greatly the composition of a picture.  
Some three or four years ago a small collapsible wire frame finder was marketed expressly for attachment to a vest pocket Kodak, and a very fine little article this was. I think it retailed at 2s.  
Unfortunately, I lost mine, and have never been able to get another. The name of the makers was Messrs. Haynes and Holmes, Rosyth, but apparently they have gone out of business. Can any of your readers inform me if, and where, they can be purchased still?—Yours, etc., A. BRICE.

As the debate rages over the whys and wherefores of traditional viewfinders on digital cameras, 85 years ago AP reader A Brice was extolling the virtues of them as a key aid to composition. 'It is a great pity that all hand-cameras are not fitted with them,' he wrote. 'I notice most of the foreign ones are - as it simplifies so greatly the composition of a picture. Some three or four years ago a small collapsible wire frame finder was marketed expressly for attachment to a vest pocket Kodak... I think it retailed at 2s.'

## SNAP SHOTS

● Virgin Media is offering one lucky AP reader the chance to win a Sony Ericsson smartphone. Entrants can enter up to ten images and the first-prize winner will receive a Sony Ericsson Xperia Arc handset that boasts an 8.1-million-pixel camera. The theme of the contest is 'Capture the Moment' and the closing date is 30 April 2012. To enter, and for full terms and conditions, visit [www.amateurphotographer.co.uk/capture](http://www.amateurphotographer.co.uk/capture).

● Photographer Ilvy Njiokiktjien and videographer Elles van Gelder have been named winners of the World Press Photo Multimedia Contest. The pair, from the Netherlands, won the award for Afrikaner Blood, a project about a camp in South Africa that teaches young white Afrikaner teenagers self-defence and how to combat a perceived black enemy. They beat more than 280 other entries for a piece that judges described as 'incredibly well crafted and nuanced'. To view the winning entry, visit [www.worldpressphoto.org/multimedia-gallery/2012-multimedia-contest](http://www.worldpressphoto.org/multimedia-gallery/2012-multimedia-contest).



### Do you have a story?

Contact Chris Cheesman  
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## Photo industry remembers late CEO HUNDREDS PAY TRIBUTE TO SIGMA FOUNDER

MORE than 500 friends and colleagues from the photographic industry gathered at a hotel in Tokyo to remember Sigma Corporation founder Michihiro Yamaki (pictured), who died in January.

Japanese trade publication *Pen News Weekly* carried a four-page report on the ceremony, which took place at the city's Imperial Hotel.

According to *Pen*, among those paying tribute was James L Chung, president of the International Photographic Council, who said: 'Mr Yamaki's commitment to excellence serves as an inspiration to all those who follow in his footsteps.'

'He will always be remembered for his passion and professionalism in the photo imaging business.'

Tosh Komamura, former president of the Joint Photolimaging Enterprises Association International, added: 'Some 40 years ago, he was one of the leaders in a fight against the government, which had requested Japanese companies voluntarily restrict exports.'

'This meant a big blow to the industry. He always thought of the photo industry's prosperity, and acted as pioneer. We will never forget him.'

Morio Ono, president of lens rival Tamron, said: 'When our



Sigma Corporation founder Michihiro Yamaki, who died earlier this year

late chairman Takejuki Arai asked the young Yamaki to join Tamron, Mr Yamaki said he wanted to have his own business.

'Later, Mr Yamaki invited Mr Arai and me to visit his factory in Aizu. He met us at the station and took Mr Arai's hand, saying, "This has been my dream for a long time, to have you visit and see our Aizu factory."

Michihiro's son, Kazuto – who has taken over as Sigma CEO – said his father showed leadership, idealism, humanity and vision, and was the 'driving force' behind the company's success.

Michihiro Yamaki died on 18 January 2012, aged 78.

## SONY RELEASES ALPHA UPDATE

SONY has released a free firmware update designed to boost the performance and operation of its Alpha 77 and Alpha 65 SLT cameras. The company claims: 'Autofocus accuracy is now improved when focusing on scenes with wide contrast difference between objects.'

Sony says it has also improved the AF speed when using both cameras with the recently announced 500mm f/4 telephoto lens. The firmware is designed to correct vignetting, lateral aberration and distortion for six further A-mount lenses.

Firmware version 1.05 aims to improve the responsiveness of the cameras when using auto review mode. For more details visit [www.sony.co.uk/support/en](http://www.sony.co.uk/support/en).



# CLUB NEWS

Club news from around the country

### LEICESTER AND LEICESTERSHIRE PHOTOGRAPHIC SOCIETY

The society will stage its annual exhibition at the Brite Centre, Braunstone Avenue, Leicester LE3 1LE. It will take place on 25 May (6-9pm), 26 May (10am-4pm) and 27 May (10am-4pm). Visit [www.landps.org.uk](http://www.landps.org.uk) for details.

### NEATH PHOTOGRAPHIC SOCIETY

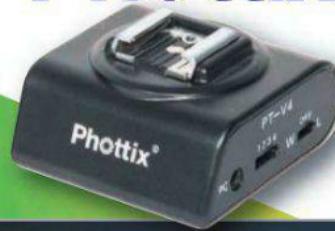
The society is hosting the Hornbill Challenge photo competition for all UK-based photographers. The closing date is 31 May 2012. For details visit [www.neathphotographicsociety.org](http://www.neathphotographicsociety.org).

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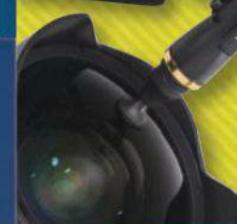
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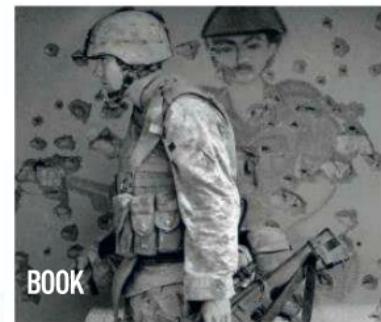
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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© ANJA NIEDRINGHAUS



BOOK

## Anja Niedringhaus At War

Hatje Cantz, hardback, £32.50, 180 pages, ISBN 978-3-7757-3232-1

**YOU MAY** be more familiar with Anja Niedringhaus's images than you think, as her war photography has been featured in countless news publications throughout the world. This book gives an excellent overview

of Anja's work and clearly demonstrates why she is considered such a major force in documentary photography. Her images are stark and raw, but never feel sensationalist, and they work because they are impartial. Her lens is a floating invisible eye that is simply there to observe and record silently. What's striking is that Anja's images say so much about war as a whole. It doesn't matter where the

conflict is, as the consequences are always the same. Alongside the more negative observations of war, Anja also finds the space to show the very human face of the soldiers and civilians who have been swept up in the conflict, and these are inevitably the most moving portions of the volume. This is really quite a breathtaking book.





BOOK

## The Great Picture: Making the World's Largest Photograph

By Lucy R Lippard

Tyler Stallings and Dawn Hassett, Hudson Hills Press, hardback, £50, 196 pages, ISBN 978-1-5559-5373-7

**THERE** are some photographic projects that are about far more than the final images. Sometimes the journey taken to achieve something is the whole point. This epic project saw six photographers, 400 artists and several volunteers transform an abandoned California jet hanger into the world's largest camera obscura. The result was the world's largest photograph, an absolutely gigantic panoramic landscape of the California desert. This book documents every step of the journey, and is a fitting tribute to the sheer amount of effort that went into producing this colossal project. It's a beautifully produced volume and is well worth the price tag.



NICK HORNBY

## VD by Vincent Delbrouck

Until 6 May. Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Tel: 02921 159 151. Website: [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). Open: Wed-Sun noon-6pm. Admission free

**VINCENT** Delbrouck's approach to documentary imagery is very much tied up within his own personal state of mind and experiences. In his photographs of Cuba, Nepal, India and Belgium, we are presented with an almost imaginary space. It's one that essentially exists only in Vincent's head. In this way, Vincent is able to discover more about how he interacts with the world. The exhibition demonstrates a brilliantly unconventional approach to documentary image making.



VINCENT DELBROUCK

[www.psdisasters.com](http://www.psdisasters.com)

**PHOTOSHOP** sometimes has a bit of a bad reputation in the photography community. When used in moderation, it's a wonderful digital darkroom tool that can help bring out the character of your image. When used in the hands of some people, though, Photoshop can become a tool of cruel horror.

A number of the examples of Photoshop disasters on this site are terrifying, but the images really are quite funny and the observations made are both enlightening and hilarious.



WEBSITE



# CONDENSED READING

**A round-up of the latest photography books on the market**



● **50 PHOTO PROJECTS** by Lee Frost, £15.99 There's nothing worse than photographer's block. Sometimes you just feel like you've photographed everything and have no idea where else you can go. Well, take a look through Lee Frost's latest book and you'll soon see the possibilities are endless. It's a great read and packed full of inspiration. ● **FULL**

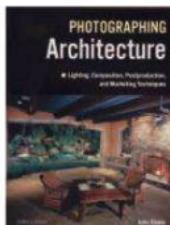


**FRAME** by David Noton, £15.99 In his latest book, David Noton demonstrates his mastery of both landscape and travel photography. The images are excellent, but the real benefit is that David offers a lot of practical advice if you're thinking of getting out in the open air with your camera in hand. ● **A YEAR IN THE LIFE OF BETH CHATTO'S GARDENS**



by Rachel Warne and Fergus Garrett, £16.99 Beth Chatto is an award-winning gardener and in this book photographer Rachel Warne has trained her lens on the vivid foliage and flowers that dominate these beautiful spaces. Fergus Garrett's words are a perfect companion and really help to bring out the character of the images. ● **PHOTOGRAPHING ARCHITECTURE** by John Siskin, £24.99 This book is an attempt to help the reader get to grips with photographing both interiors and exteriors. It covers just about everything you'll need to know, but some readers may find some of the content a little simplistic.

However, if you bear that in mind it's a book worth reading.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### PERPLEXED BY PINHOLES

Like me, my husband Steve is a photography fanatic, but his latest craze – pinhole cameras – is driving me round the bend. Anything lying around gets transformed into a pinhole camera, his current one being a tin that previously housed the chocolate brazil nuts he bought me last Christmas. He even pounced on a Pringles container just seconds after I'd eaten the last one.

Steve has now set up a makeshift darkroom in his tool shed where he scurries like a frightened rabbit to develop his precious pinhole prints as soon as he possibly can after shooting them. And for what? Blurry black & white images that to me are an assault on the eye. He insists he's 'keeping it real' in memory of those pioneering photographers of years ago. And there's even talk of framing a few of his pinholes for our living-room wall. When I objected with the words, 'Over my dead body!', his response – in a duff Humphrey Bogart accent – was, 'Okay, toots, if that's how you wanna play it...'

He owns both a top-notch compact and a first-rate compact system camera, so why this obsession with crawling around on all fours, talking to himself while closing one eye as he aims his pinhole job 'approximately' in the right direction? I know you AP staffers love pinholes, too, so what's the attraction? I've a fear of confined spaces, but give me pothole photography over pinhole anytime!

**Mandy Smith, Northumberland**

**That's funny. I think the attraction is the craft and the simplicity, which I believe lots of people miss in digital photography. There's not enough doing with your hands, and not enough chemicals. You leave him alone! – Damien Demolder, Editor**

### FORUM POWER

Since buying a new bridge camera last year and following the appropriate forum for hints and tips from fellow photography enthusiasts, I have come to the conclusion that some manufacturers seem to portray a less-than-perfect regard to the quality and

usability of their products prior to entering the market. I believe that firmware updates should be a 'rarity' rather than the accepted norm, yet there seems to be a universal acceptance of products that have not been satisfactorily pre-production tested.

I do not notice any evidence of

### What The Duck



pressure from distributors, for example, on manufacturers to halt the practice of churning out new models on an almost yearly basis, then correcting shortcomings in stages at a later date. I know the photographic industry is not unique in its approach to manufacture, and I for one prefer to buy new products after a reasonable period of production (cars, for example), but I disregarded my own philosophy on this occasion with the purchase of my camera, and it is only now acceptable after three firmware updates!

It would seem that one way to keep manufacturers in check is by applying 'forum power', as has been exhibited on the Fujifilm forum regarding the 'orbs' issue suffered by some of its cameras, and ending (hopefully) with a positive result. I have no doubt that this is a meaningful way to apply pressure collectively since manufacturers seem to keep their eyes on forums for feedback about their products. I know I am probably asking for an ideal world, but I think we should all expect better than is being offered, and perhaps a little more criticism from within the industry might be in order to the benefit of the downtrodden paying public.

**WF Brown, West Yorkshire**

### Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateur\_photographer@lomedia.com.

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### STILL GOING STRONG

To AP readers brought up on digital kit, cameras like the Pentacon Super (lens of Photography, AP 31 March) must seem as though they were unearthed during an archaeological dig. That's a shame, because many of the Pentacon/Praktica range of screw-thread cameras were sturdy and truly reliable models, unlike the risky procedure of buying Russian cameras where the manufacturer's quality control was stupendously erratic. Witness AP reader Dave Swann's letter of the week in the same issue regarding the Kiev 60.

In 1985, one AP reader wrote to straight-talking AP columnist Ron Spillman in praise of his 'classic' Praktica Nova SLR bought in 1968. 'Classic?' sneered Ron. 'It's a right dog!' Having used one myself, I couldn't agree more.

But the Praktica L2 I bought in 1978 was the real deal. Its lack of a metering system didn't matter as I was bewitched by my Weston Master V lightmeter that, when used in incident mode, gave me perfect exposures on Kodak Ektachrome 64 slide film. The rather brick-like shape of my L2 was at odds with the then state-of-the-art SLRs such as the Olympus OM-1n and Pentax ME, but I didn't give a stuff. I was using an inexpensive SLR with just its standard lens and getting results on a par with any of those more high-tech models.

Prakticas have always suffered from a rather 'clunky' image, but no matter. An old Pentacon brochure I once owned said that the shutters of Praktica SLRs could be heard clicking all over the world. And the shutter of my L2 is still clicking to this day, despite having never been serviced.

Ivor Matanle gave a realistic price for the Pentacon Super with 55mm f/1.4 lens at £750. Despite the camera's rarity and

## MIST OPPORTUNITY

I was prevented from playing golf recently by an injection I had to have in my knee, but while I heeded my doctor's advice not to play, it did not stop me going to my golf club with my camera. I left home in sunshine with blue skies but by the time I arrived the golf course was shrouded in thick mist. A less keen photographer might have turned round and gone back home, but I thought I would take this opportunity to shoot some pictures, for this could be the last time this year that we will experience such weather conditions. Particularly for an old man like me!

The sun did eventually come out, but I was pleased that I had got my shots in the bag before that happened. We can have sunny weather at any time, but the conditions I was able to enjoy that day come only on rare occasions. We should make the most of them whenever we can.

**Keith Hughes, via email**



**Quite right, Keith. For photographers there is no such thing as bad weather, only different weather. And it is all interesting – Damien Demolder, Editor**

appeal, a good old Praktica of the L2 or MTL5 variety can be picked up on eBay for silly money. Run a few films through and check your results, or scan them into Photoshop. Then, like many other photographers, you might marvel at how these cameras have always been underdogs to their more expensive Japanese counterparts. **Tom Cave, Tyne & Wear**

## MY DREAMS FULFILLED

Compact system cameras seem to me like Marmite: either loved or hated. So may I put in a word for the lovers?

Like Mr RG Jackson (*Letters, AP 17 March*), I've been using SLRs for 40 and lots more years, and they're great. My Nikon D700 is brilliant and produces fine results from lenses old and new, and I'm not about to replace it. I have always, however, had a sneaking regard for the quiet portability of the unobtrusive Leica – and then along comes the CSC, and my dreams seem to be fulfilled. Yes, it needs a viewfinder, especially in sunlight and/or with a long lens, but for most things the live view screen is superb, especially when used with a neck strap at arm's length as a sort of vertical TLR Rollei, making handholding at slow speeds normal. Lots of manual control, spot focusing, multi-pattern metering and sharp lenses: it's a stunning piece of kit.

Don't discard it too soon, Mr Jackson. I suggest you find a nice clean, second-hand Panasonic Lumix DMC-GF1 and viewfinder (both recently in AP), a leather half-case (£12 from Amazon) and bung on the peerless 20mm f/1.7 lens (or a combination of the 14mm f/2.5 and the amazing Olympus 45mm f/1.8). You'll then enjoy not only fine, portable photography but also people

stopping you in the street to look at 'that lovely old film camera'. A couple of cheap adapters and you can use your Nikon and Leica lenses, too, with bokeh and resolution to die for.

**Martin Cavender, Somerset**

**Quite right, Martin. Too many people dismiss without trying – Damien Demolder, Editor**

## ART OF A DIFFERENT KIND

I never had the resources for a darkroom, although I would have loved one. I still use film occasionally, but now I have a decent digital set-up that includes Photoshop Elements, and I am very happy that I can now 'develop' and print my own pictures using relatively minor adjustments. I can even 'create' pictures that were never there! It's all 'art', but of a different kind.

I was interested, then, to read a letter recently that was sent by Edward Weston to Ansel Adams in which he writes: 'Photography as a creative expression – or what you will – must be "seeing" plus: seeing alone would mean factual recording – the illustrator of catalogues does that. The "plus" is the basis of all arguments on "What is art?"'

Now I would never consider myself an artist of their calibre, but nor would I – and, I suspect, any of your readers – consider myself an 'illustrator of catalogues'. We all choose our own way of doing things and take pride in doing them as well as we can, and it doesn't do to demean others for their choice of any particular medium or manipulation. **Brian Silk, West Sussex**

**I like that 'plus' bit – it means you can get away with anything – Damien Demolder, Editor**

# BACK CHAT

## The DSLR is dead, says AP reader Mal Jones. Viva la Revolution!

**IT IS nearly ten years since I took to using a digital camera, setting aside my beloved and trustworthy Minolta 9000 for an Olympus Camedia C-5060 Wide. A forthcoming trip to the high mountains of Borneo and the rainforest of Malaysia prompted me to travel light, so the Olympus at the time seemed to tick several boxes. Its articulated screen would be a very useful tool in hot and humid situations: on a similar visit a few years earlier, taking pictures with an SLR proved difficult, as each time the viewfinder touched my eye, a mass of condensation engulfed my pupil. The day was saved by the infrared focusing system on the Minolta flashgun.**

The Olympus has been a useful servant since then, but as I approach retirement age I am regaining my enthusiasm for experimental picture-taking, rather than simply documenting holidays and work-day activities. So what to buy next? Having thought long and hard about a DSLR for several years now, a hike in the Brecon Beacons last summer showed me that travelling light still has its virtues. The fact is, the modern DSLR is a weighty beast and, added to the selection of other equipment one may feel inclined to carry, it broaches the need for a sherpa or two to help with the load. It has dawned on me, then, that the current move by manufacturers towards compact system cameras looks to be a real alternative.

There are no clear disadvantages: CSCs are being made with higher resolutions, faster shutter speeds and better burst rates than certain current DSLRs, and include broadcast-quality HD video and a growing range of effects and peripherals. To me, that makes them class leaders.

The SLR revolution came about with the invention of the pentaprism and flip-up mirror, which enabled a live view of the scene. But whether purists like it or not, this has been superseded by the electronic viewfinder, which is now sufficiently sophisticated (in the Sony NEX-7) to bring to an end the era of the DSLR. Consider an EVF of the future, which may resolve more detail than the human eye can possibly perceive and thus enable a whole new variety of on-screen information to be displayed. An EVF that could perhaps be conveniently switched from colour to black & white, from infrared to ultra-low light and night vision. For me this is the future of internal viewfinders, with no need for the cumbersome pentaprism and noisy mirrors of a DSLR.

It probably won't be long before one of the big new innovators in the camera world, such as Sony, Samsung or Panasonic, takes the obvious step of developing a full-frame professional CSC model. Then perhaps it will be obvious to all that the funeral pyre is being lit for the DSLR dinosaur. Think how much easier life would be for the serious amateur or professional news reporter with a pocketable camera, rather than having to struggle with the excessive size and weight of the modern DSLR with its bulging battery packs and peripherals.

The time is near, I fear. The revolution has started. There is only one way to go.



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

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# PHOTO INSIGHT

Andrew Sanderson explains how he captured this playful shot of a young boy on a vintage steam train

**AROUND** ten years ago, my wife and I took our three young children on a vintage steam-train journey, travelling from Sheringham to Holt in north Norfolk. Each child was convinced they were about to travel on Thomas the Tank Engine, so it was a really magical day for them.

As we sat on board the train in the station, I looked across at another train that had pulled up next to us. I could see the steam drifting across from the engine and decided that I'd take a shot looking between the carriages. I managed to take a few frames when suddenly a young boy popped his head out of the other train. I had a split second to take the shot before he was gone. In the end, I had just one frame of the incident – the one here.

I'm the kind of photographer who, even on days out with the family, will always have a camera hanging around my neck. I try to carry one all the time, although the model will tend to vary. Depending on what I'm interested in at the time, it can range from medium format to 35mm.

At the time this image was taken, I was carrying around an Olympus Pen EE-2, which is a half-frame camera. What this means is that each shot is only half the frame size of what it would be in a standard 35mm camera, so you end up with a roll of film that contains 72 shots. The consequence of this from a printing perspective is that your prints are twice as grainy. To get a 10x8in print from a 35mm negative you have to enlarge it eight times, but as this was a half-frame image I had to enlarge it 16 times. Therefore, the grain is significantly more pronounced. The lens is incredibly sharp on the Pen EE-2, so I still had an incredibly sharp image – it was just a little grittier.

The EE-2 is a fully automatic camera, so the only thing I really had control over was the framing. It's a fixed-focus model with a 28mm lens, and if you're using a fast film the aperture closes down to something like f/8 or f/11 for most situations. This gives just the right amount of depth of field for most situations. The EE-2 was a camera that was aimed much more at the snapshot market in the 1950s and '60s. It has a simple wheel at the back that is used to wind it on, then you press the shutter and you've got the shot. It's great for something



© ANDREW SANDERSON

If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15

like street photography. I suppose the real drawback about using one of these now is that you have to process the film yourself because most labs won't touch half-frame images – the machines they use tend to get a little confused when looking for the gaps between shots.

Using a camera like the EE-2 is very

different from using something like a medium-format model. When I'm shooting medium format, I'm a lot more economical with my shots. I take my time and consider exactly what it is I want to do. When shooting half-frame, I find that I don't walk away from shots. I take any shot that grabs my interest and I find that quite liberating.



The printing process for this particular image was tricky, to say the least. I had to try to draw out details in the darker tones, in the highlights of the steam and in the child's face. There was a lot of dodging and burning involved, and it's difficult to do this and then make it look as though it hasn't been done. If it's not carried out

properly, you could well end up with a lot of strange-looking overlapping tones and heavily burnt-in areas.

I needed to bring as much information out of the negative as I could without it appearing heavy-handed. It's a skill I have developed over the years and there's a lot of time and effort involved. Learning

how to do the hand shapes and how to cut out exactly the right shapes to mask the necessary areas of the shots is a lengthy process. On top of that, I had to work out exactly the right exposure for the negative. It took me half a day to produce this print, but actually that's half a day plus 30 years' experience. **AP**

**Andrew Sanderson  
was talking to  
Oliver Atwell**

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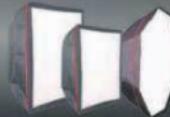


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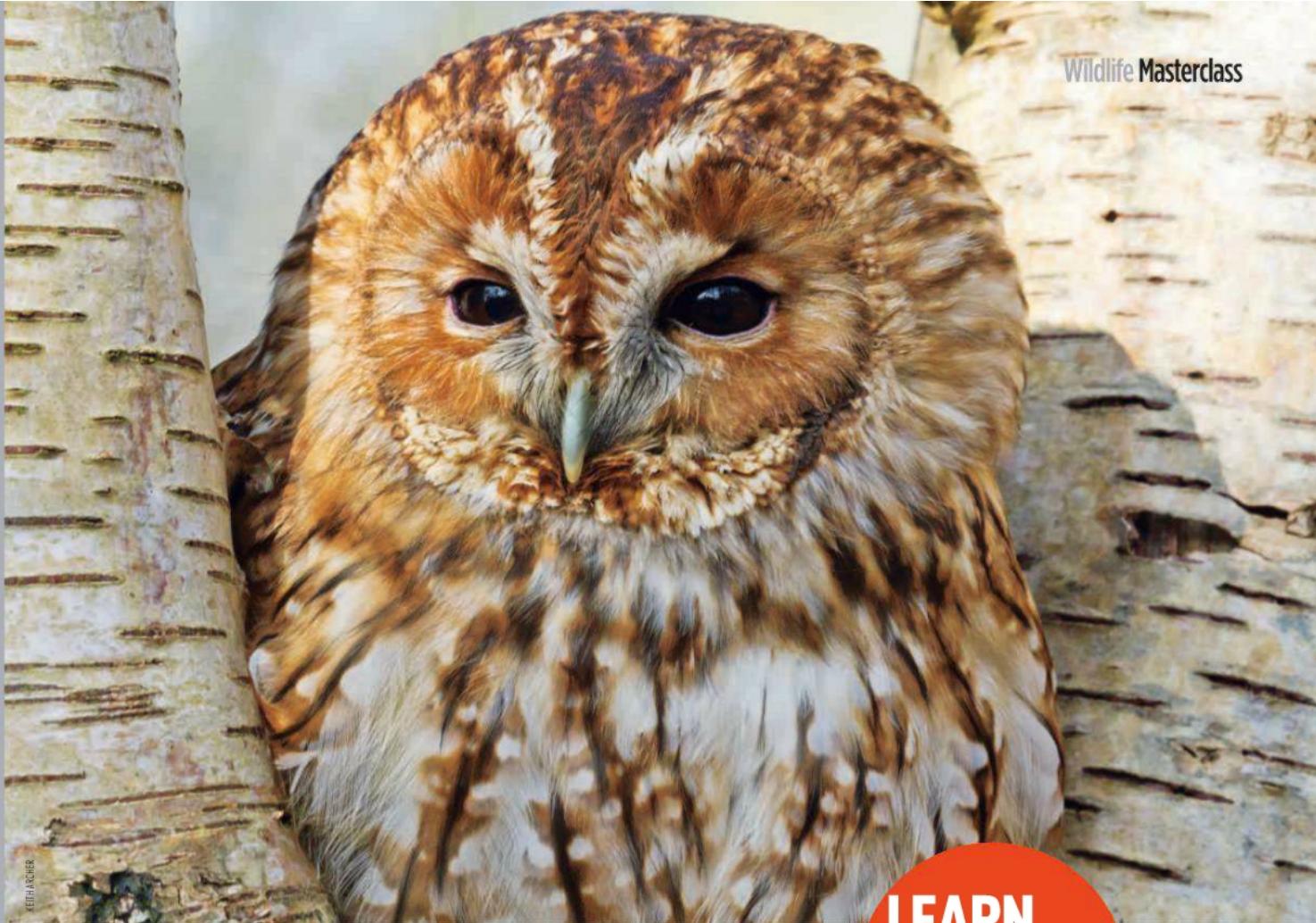
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# Wildlife

## The Amateur Photographer Masterclass with **Andy Rouse**

Four AP readers join top wildlife photographer **Andy Rouse** at Surrey's **British Wildlife Centre** to learn how to take great owl portraits. **Oliver Atwell** joins them

**BIRDS** have always been a source of fascination for photographers. In fact, photography has done much to assist ornithologists in their mission to understand how birds interact with the world and each other. We've featured many bird photographs in AP, but the one species that seems to pop up more than others is owls.

'Owls have an ability to connect with you through their eyes,' says master wildlife photographer Andy Rouse. 'They're really beautiful subjects. I enjoy the mystery of them. You never quite know what they're thinking or what it is they're looking at. They're amazingly ponderous creatures. They can be very still one minute and then suddenly explode into action the next. I'm particularly fond of the short-eared owl. They're a real buzz for me.'

Today's Masterclass finds four readers learning from Andy exactly how to produce effective owl portraits. The location is the excellently equipped British Wildlife Centre in Surrey, a location that houses many animals, including various species of owl. Joining the group will be headkeeper Matt Binstead, who will be helping to get the owls into position. The readers will be photographing tawny, short-eared, long-eared and barn owls. When working with such appealing creatures, it can be tempting to assume that all you need is an owl to make a successful shot. However, according to Andy, that's not the case.

'When I'm teaching on workshops, I'm always amazed by how many people start taking images straight away,' says Andy. 'I have to go over and tell them to get rid

of their images and start again. You have to take your time and consider the scene that's in front of you. Today I'm going to sit down with you during each set-up and show you how I would approach the shot. I'll explain each time why I would take a certain approach. You can take these sorts of photographs at a lot of centres throughout the UK, but the birds probably won't be quite as well trained as the ones we'll be working with today. Another advantage is that we also have access to long-eared and short-eared owls, which are two species that you don't see very often.'

Finally, Andy is eager to raise an issue that he feels very strongly about. 'The one thing that I want to make absolutely clear to everyone is that these are captive owls,' says Andy. 'If you label your images as being pictures of wild owls, I'm going to be very unhappy. These are captive birds, so you must be honest and state that these images were shot in controlled conditions. You must never lie about it. You have an obligation to be ethical about your photography.'

### Your AP Master...

#### Andy Rouse



Andy Rouse is one of the world's most prominent wildlife photographers and is a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards, including nine awards in the past seven years in the BBC Wildlife Photographer of the Year competition. To see more of his work visit [www.andyrouse.co.uk](http://www.andyrouse.co.uk) or read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp).

### The AP readers...

#### Keith Archer



Keith retired about a year ago and spends his spare time honing his interest in wildlife photography. He uses a Canon EOS 7D. 'It's been a fun day,' he says. 'I've learned more than I thought possible.'

#### Tony Meredith



Tony is a keen wildlife photographer, who has some experience of shooting at the British Wildlife Centre. He uses a Canon EOS-1D Mark II N and a Canon EOS-1Ds. 'Andy is incredibly knowledgeable about his subjects, which is of course very important,' he says. 'But more than that, it's incredibly inspiring.'

#### Ray Seagrove



Ray has been interested in photography for many years and says that his passion lies with wildlife imagery. His current kit includes a Canon EOS-1D Mark III and a Canon EOS-1Ds Mark II. 'Learning from a world-renowned expert has been fantastic,' he says. 'I'm going to take so much away from today.'

#### Richard Tinsley



Richard has an all-round love of photography, but particularly loves getting close to nature. He uses a Canon EOS 7D. 'It's been great,' he says. 'The things that Andy has shown us today will help to improve my image-making no end.'

# SETTING THE SCENE

**THE KEY** to a successful owl portfolio is variety. When working with several species of owl, it is important to ensure there is a good range of environments and a level of believability.

'We're obviously not going to be photographing every owl on the same perch and in the same location' says Andy. 'If we did, then people would look at the images and wonder how we managed to get a tawny owl, a short-eared owl and a barn owl all in the same spot. It won't be believable and the illusion of your images will be shattered.'

Andy says that each owl should be perched in the same way as it would be in the wild. 'You wouldn't see a short-eared owl perched in a conifer in a forest,' says Andy. 'I've seen some photographers take pictures with no regards for the owl's natural habitat. You have a responsibility to understand the owl, so do your research before you take your shots. You can then produce your shots without fear of looking amateurish. It's not enough just to take a pretty picture – there has to be a context that is honest and knowledgeable.'

# LENS AND COMPOSITION

**ANDY** explains the best lens to use when taking owl portraits. 'A lot of people tend to shoot with a 300mm lens,' he says. 'With a lens like that you can get quite close in to the subject. For various reasons I don't like to get physically close to the owl. There's always the fear that being so close can in some ways affect the birds' behaviour and posture, so a 300mm or a 70-200mm lens with a 4x converter is ideal. A particular favourite of mine is the Nikon 28-300mm optic. I use this a lot because it gives a great scope of coverage. It's a lens that gives you a lot of flexibility.'

The choice of lens will also affect how much the background will interfere with your subject. 'A good background in this situation would be at least 30-40ft away,' says Andy. 'This means that with a relatively shallow depth of field, such as f/5.6 [depending on your lens], your subject is definitely going to be the owl. If you go any higher than that, you'll start getting the background coming into your shot, which will distract the viewer and ruin the photograph. Also, ensure that

your background is not too busy and complements your subject. Be aware of subtle distractions, such as patches of sky or white objects. While these things can be removed in post-production, there's nothing better than getting it right in-camera first time round.'

When taking shots of subjects such as owls, Andy suggests that it's beneficial to make sure the subject is not dominating the entire frame.

'If you take a full-frame portrait image where the subject is taking up the whole shot, then it's very difficult to go back,' says Andy. 'It's no good taking an image like that and then realising it would have looked better as a habitat shot. When I shoot, I always think, "Will this look good on my wall?" If I were to put a full-frame shot on my wall, I'd get bored of it within a day because it would have told me everything about that subject. A more atmospheric image that contains the environment gives much more scope. Plus, if you really want your full-frame image, then you can always crop it down. Keep your options open.'



Keith has ensured that the background is out of focus in order to make the subject stand out

KEITH ARCHER

# LIGHT AND FOCUS

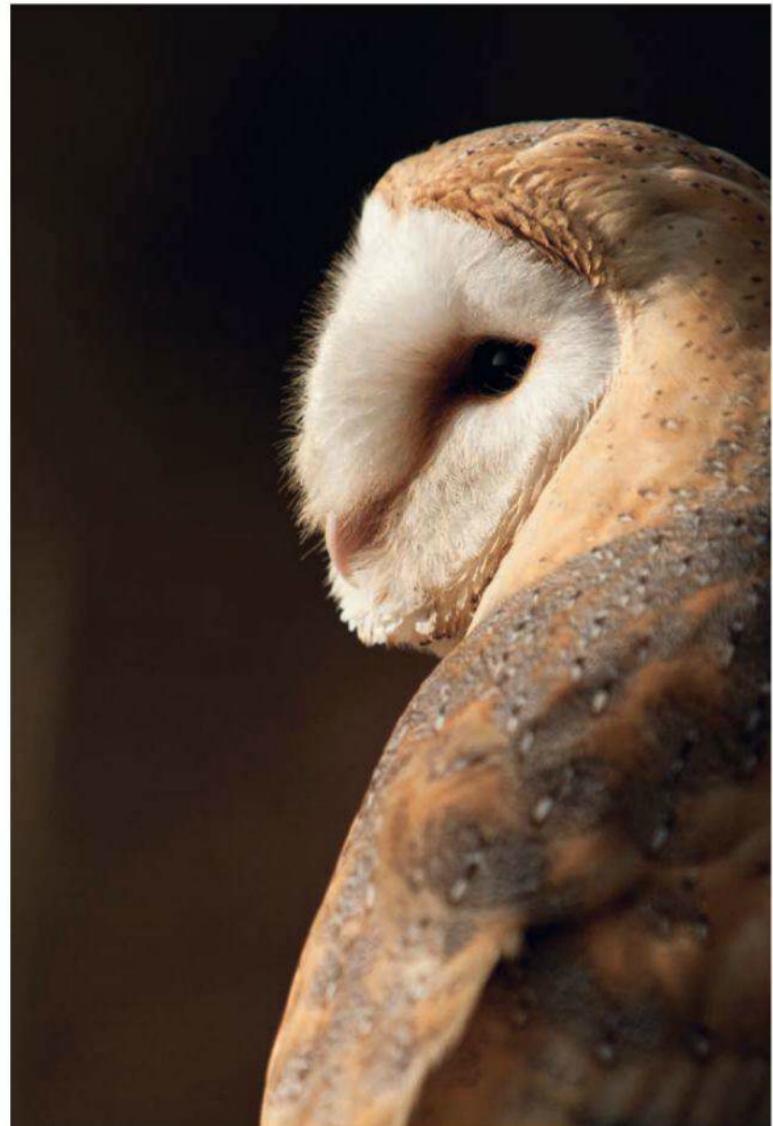
**LIGHT** is the most crucial element to any successful photograph, and Andy has some tips for our attendees.

'The most interesting light is sidelight, so you need to position yourself in such a way that the light is hitting your subject from an appealing angle,' says Andy. 'The most boring light in the world is when the light is directly behind you, so that it's falling onto your subject flat on. Sidelight will create a nice shadow on your subject and provide some definition – basically, the owl will be more three-dimensional. It creates a mood and it makes the subject look wild rather than posed.'

The most important focal point when shooting a live subject is the eyes, and Andy points out that your camera's AF function can help with this.

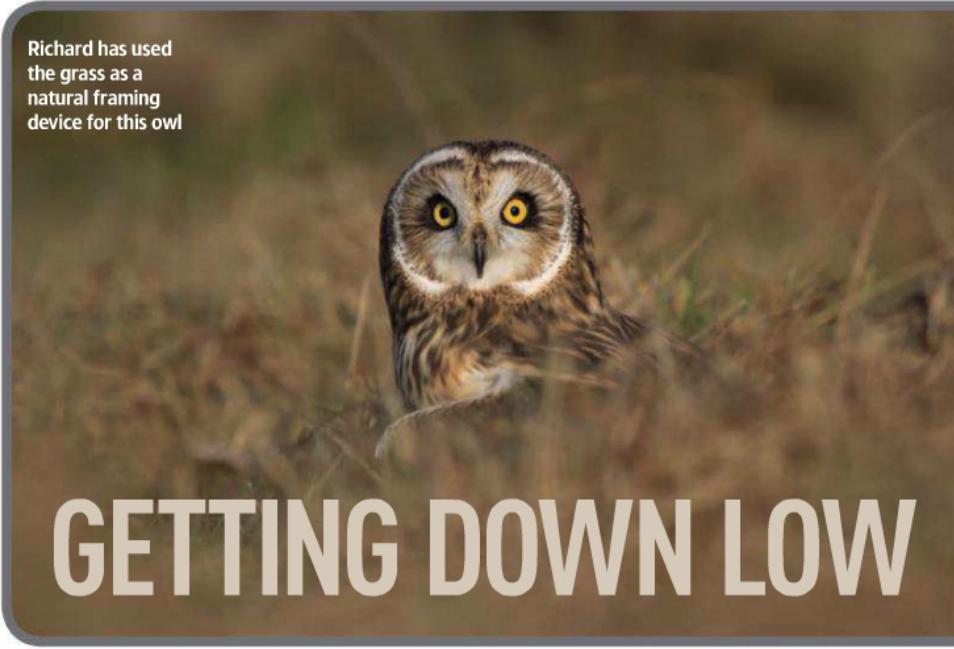
'If you have a species such as a long-eared owl, you really want the eyes in focus because they're incredibly beautiful,' says Andy. 'You should set up your camera so that it's showing you a single focusing point only [consult your camera's manual for this]. Never light up all the points and rely on the camera because the camera doesn't know what you want – you have to tell it. Make sure you familiarise yourself with this function, otherwise you may find that you're fiddling with your camera while the owl is doing somersaults in the air! Also, don't rely on the centre focusing point otherwise you're going to have to recompose your image to fit around that.'

**Using strong natural light, Tony has given his subject a more three-dimensional feel**



TONY REEDER

Richard has used the grass as a natural framing device for this owl



**WHILE** it's rewarding to produce images of owls that are conventional, it is also worth trying something a little different.

'Shooting at a low angle and using the grass to frame your subject can give you some fantastic shots that tell a story,' says Andy. 'In this case we're shooting right into the light using the last 20 minutes of sunlight. All we need to do is boost the Levels slightly in post-production to give it a little more contrast.'

Shots like these aren't typical of the images you see of owls but, as Andy says, that's their appeal.

'I've done a few shots like this,' says Andy. 'I sometimes use backlighting when taking pictures of flying subjects. I'm not sure why people don't use it more. For creative images it's a real godsend as it adds a real mood.'

RICHARD INGLE

## GETTING DOWN LOW



RAY SEAGROVE

**Andy Rouse** takes a look at a small selection of our readers' Masterclass owl images and offers some practical advice

## Ray Seagrove

◆ 'AS HE has shot this image as a wide composition, Ray has the option to crop this into many different formats,' says Andy. 'The focus is spot-on and the background is nicely out of focus, suggesting, rather than forcing, the impression of farmland and hedgerows. My only criticism really is one of post-processing. I would have liked to have seen a slightly darker yet more saturated image to reflect the tone of the late light.'

## Richard Tinsley

◆ 'WE DIDN'T really cover photographing birds in flight on the day, simply because this has been done in the pages of *Masterclass* before,' says Andy. 'However, we did take half an hour to have a go, and I am pleased that Richard has submitted this image. The shutter speed is perfect as the action is frozen, while the focus is right on the eyes and the composition is good. The only thing I would change for a more commercial image is to pick an image with the wings up. However, the bird was flying fast so Richard might not have had the chance to get more pictures.'



'The background is nicely out of focus, suggesting, rather than forcing, the impression of farmland and hedgerows'



## The British Wildlife Centre

### Location

British Wildlife Centre, Eastbourne Road (A22), Newchapel, Lingfield, Surrey RH7 6LF. Tel: 01342 834 658. Email: [info@britishwildlifecentre.co.uk](mailto:info@britishwildlifecentre.co.uk). Website: [www.britishwildlifecentre.co.uk](http://www.britishwildlifecentre.co.uk).

The BWC offers the opportunity to photograph animals living in settings that reflect their natural environments. Much of the area is outdoors, although there are plenty of undercover areas. There is a lot to see at any time of the year and most animals can be seen whatever the weather.

### Opening Times

The British Wildlife Centre is open every weekend and public holiday from March to the end of October and during school holidays. Opening times are 10am-5pm. Last admission is 4pm. Holiday opening dates: 31 March-15 April; 2 June-10 June; 21 July-3 September; 27 October-4 November; 27 December-6 January 2013.

### Admission Charges

Adult £10.50, Senior £9.50, Child (3-15) £7.60, Family (2 adults and 2 children) £33, Children under 3 free, Essential carers free



## Keith Archer

◆ **THIS** is a nicely lit shot and the focus on the owl is good,' says Andy. 'I have a few suggestions, though. The composition needs to be corrected slightly to get the owl looking into the frame, with more of the owl on the right and space on the left. This



can be achieved by cropping the image. Also, I always feel that white backgrounds, as we unfortunately had that morning, really create problems for anyone's photography. The only thing that can be done in such a situation is to shoot against a diffuse background, which I know was behind the owl to the right.'

## Tony Meredith

◆ 'TONY has produced a good exposure here and the focus is right on the eye,' says Andy. 'My only concerns are the space and positioning. The image has been cropped too tightly, meaning there is not enough space around the owl. In an ideal world there would be more of the environment, with the owl placed to the right of the frame so that it's looking into the image.'

## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will

be with Annabel Williams on 3 May. If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



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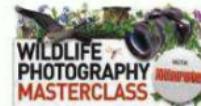
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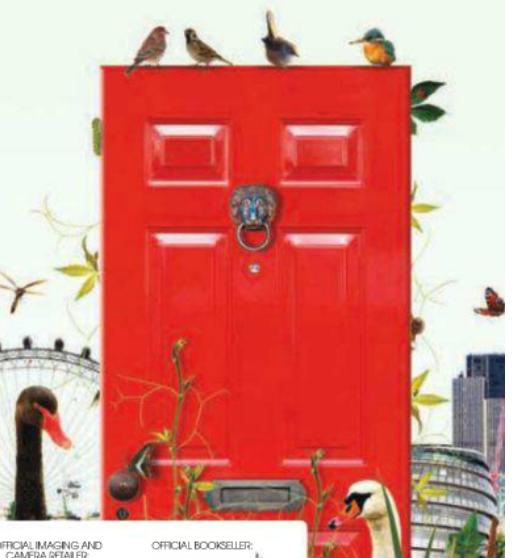
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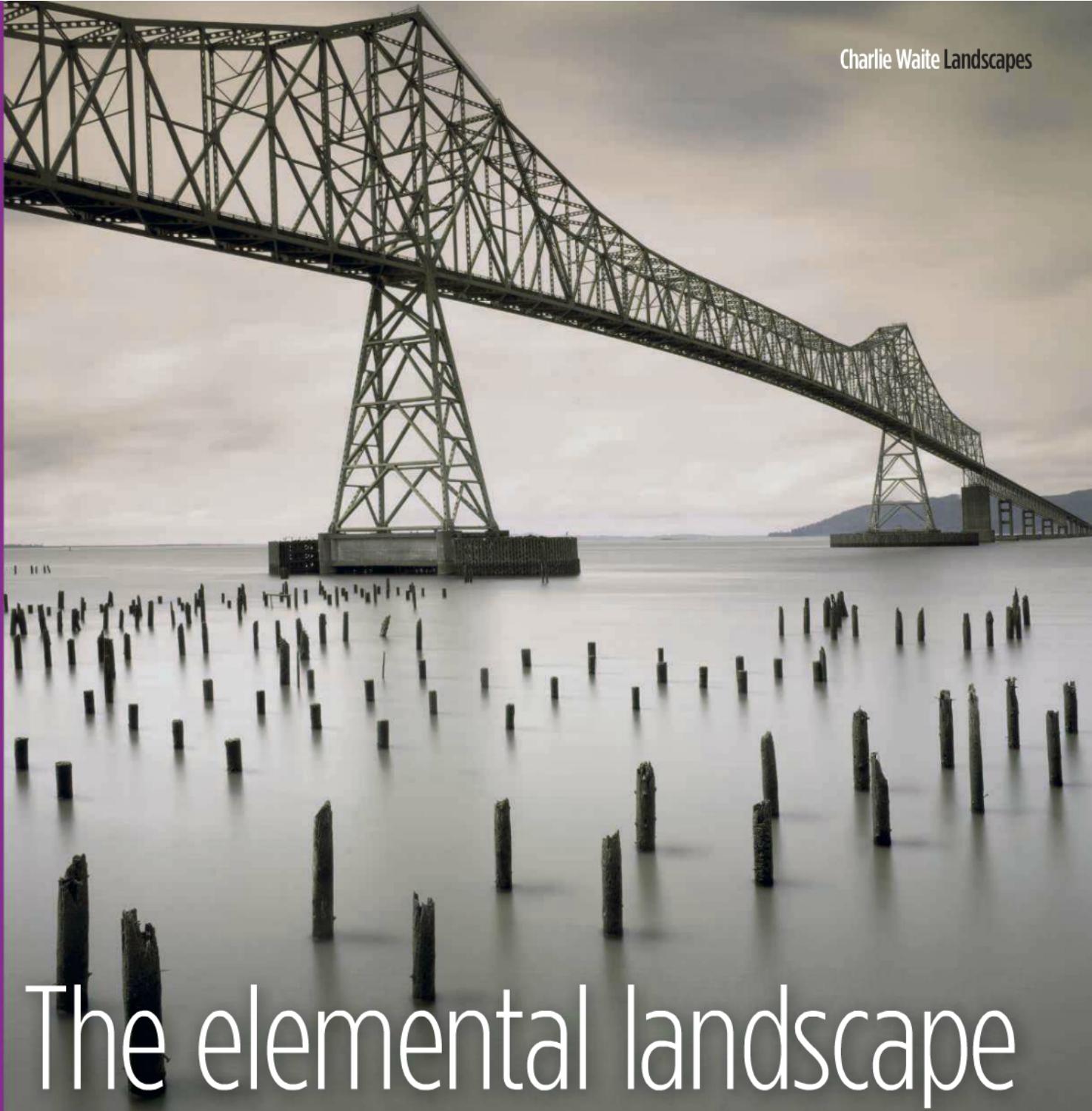
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# The elemental landscape

For his latest collection of images, **Charlie Waite** strips the landscape back to its basic elements. **Oliver Atwell** gets to the core of Charlie's new perspective of arc and line

**CHARLIE** Waite is regarded as one of the most influential living landscape photographers in the UK. His sweeping images have graced the walls of countless galleries across the world, and his relentless promotion of photography as a more-than-worthy art form has inspired many fresh-faced photographers to pick up their cameras and get out into the landscape. Not only that, but following many books and exhibitions, Charlie has set up the Take a View Landscape Photographer of the Year competition, an event that is open to photographers of all ages.

So where does someone like Charlie go

when he already done so much within the landscape genre? Charlie's preoccupation throughout much of his imagery has been to explore the landscape through the interaction of light and form. In many ways this simple idea hints at the approach he has taken in his latest publication, *Arc & Line*, which we reviewed in AP 4 February.

Charlie's latest collection is notable for its distinct theme – what happens when you break down the landscape and environment (both man-made and natural) into its most basic components. Charlie's images, much as they have always been, are a simple meditation of the forms we so easily take for

granted in the world that surrounds us.

'In the past, the majority of my books have been commissioned by a publisher,' says Charlie. 'The theme was largely defined, and although I was wholly responsible for making the images, the subject choice and final image choice necessarily involved others. For this project, the concept, realisation and the decisions about how the resulting work should be presented were very much mine. Although this gave me a greater level of freedom, it also added responsibility and increased levels of anxiety. We all hope the things that are dear to us are well received.'

**Astoria Bridge, Oregon, USA.**  
Charlie looked at both man-made and natural structures for this latest project



**'I think it's important not to get too caught up in the gear. It's all about the resulting photograph'**

 Part of this project's genesis came from Charlie's desire to keep exploring and developing his photographic style. When his books *Landscapes in Britain* and *Landscapes in France* were published in the 1980s, they helped to influence a generation of photographers who followed. The square format and simple lines, applied to subjects usually seen in a more traditional way, were instantly recognisable.

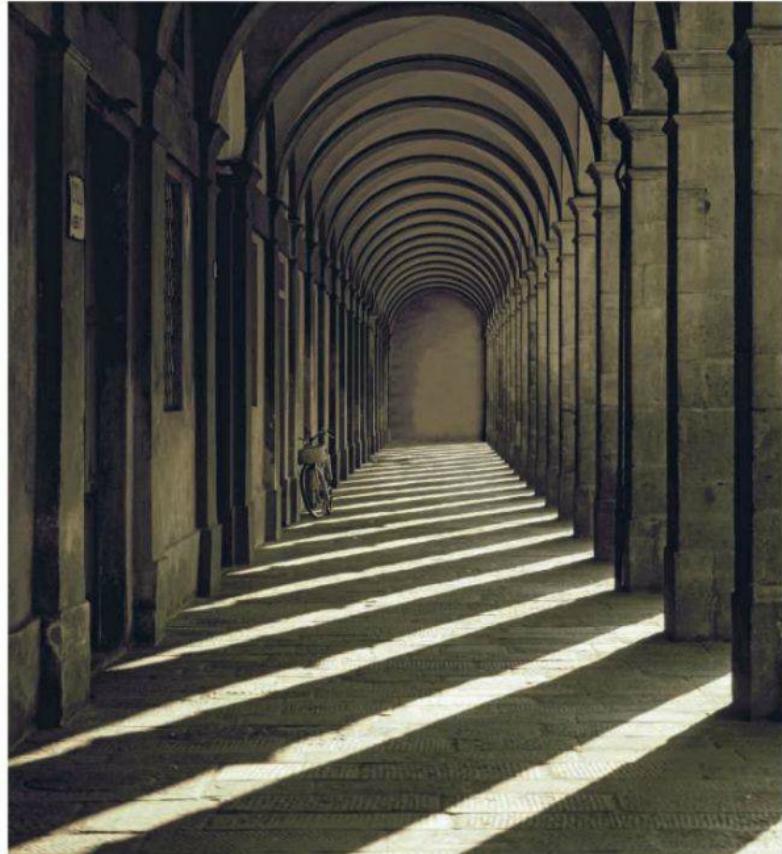
'Back then, all my images were taken using a Hasselblad,' says Charlie. 'Times have moved on now and while I'm still shooting some images on film, I'm also using a variety of digital cameras – Canon and Panasonic primarily. However, I think it's important not to get too caught up in the gear. It's all about the resulting photograph. I still think it's important to make the image in-camera and I'm not an advocate of heavy post-processing within my own work.'

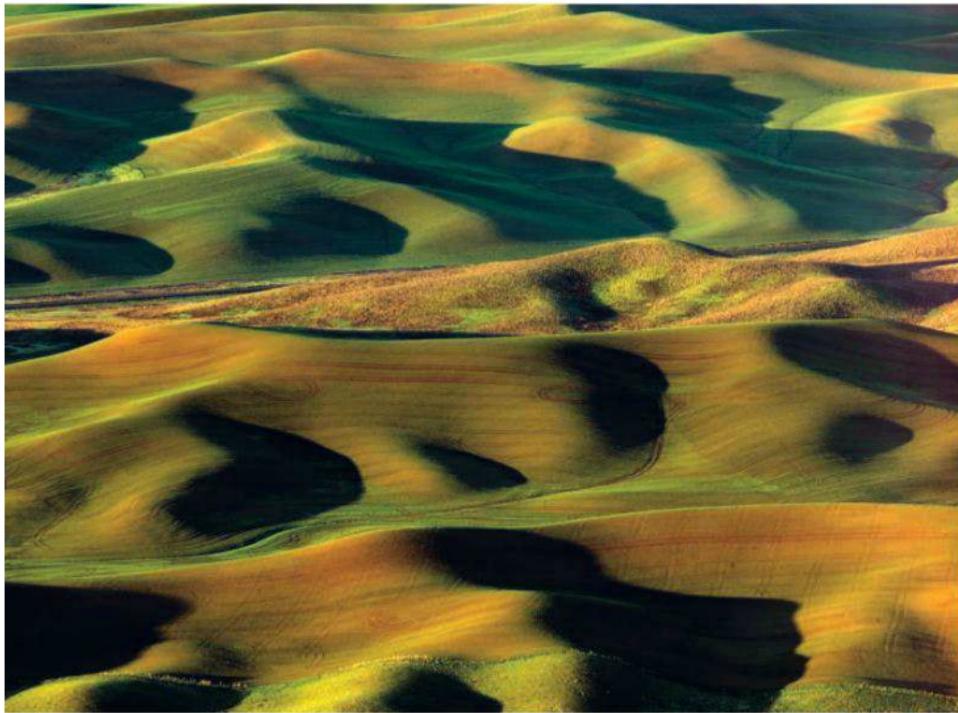
### NATURAL AND MAN-MADE

Charlie's current work, in some part, takes the time to step away from the grand landscapes that he has become known for to explore the subtle intricate interplay of lines and hemispherical forms within architecture found in locations such

**Above:** Safi, Morocco. The clean and precise nature of architecture fascinates Charlie

**Right:** Lucca, Tuscany, Italy. Light and shadows became crucial elements in Charlie's observations





**Above:** Palouse, Washington, USA. Natural formations reveal an abundance of fascinating shapes



**Left:** Ubari, Libya. Charlie felt able to work comfortably in both black & white and colour in *Arc & Line*

as Namibia, Italy, Libya and, of course, several areas in the UK. While Charlie has photographed architecture before, never has it been so explicitly present.

'I've recently been drawn towards arrangements that reveal and explore the precision and exactness of things in both rural and man-made settings,' says Charlie. 'I'm really interested in simple architectural details, which are as expressive as any grand, complex and multi-layered surface. The arc and line can be found in both contemporary and classical architecture. They're beautifully exemplified in the primitive rock paintings of North Africa, in 14th century cathedral cloisters and in the Moorish mosques of Andalucia, Spain.'

Charlie admits that this perspective on photography had previously remained hidden to him due to his affection for more traditional approaches to landscape imagery.

'I think it's important to note now that both approaches – natural and architectural – can inform and inspire one another,' says Charlie. 'That should be apparent from the fact that both my images of architecture and natural forms sit side by side within the book. The challenge when putting together these images was to ensure that there was no looseness with regard to the designs that I was observing – that applies to both architecture and landscape locations that I was shooting. I wanted the interactions of form to be clean and precise. I also wanted to ensure that there was a balance between the interactions of the lines and curves. I didn't want to give precedence to either element.'

While architecture and other man-made objects do form a bulk of the *Arc & Line* collection, there are also the natural landscapes that Charlie is famous for.

'The landscape is still as fascinating and absorbing to me as it was the first time I picked up a camera,' says Charlie. 'There's always something to enchant and tantalise me. The term "landscape" encompasses everything from micro landscapes of moss- and lichen-covered boulders, to snow-capped mountains in exotic locations, as well as the architecture I've mentioned. What's particularly interesting about the natural scenes in my current work is that man's impact is quite evident if you look closely enough. Even our wildest fells have been grazed by sheep that have been introduced by man. Arcs and lines seem to provide a balance within our world and once you begin to look for them, you can appreciate their significance.'

#### COLOUR AND LIGHT

A major element that is likely to strike viewers of Charlie's latest project is his use of both black & white and colour. The images are divided into two sections, the first of which finds Charlie working in monochrome. Eventually these black & white shots give way to a series of vivid colours.

'As many people know, I am pretty evangelical about landscape photography and feel that the process of making a photograph is very important to me and to my emotional wellbeing,' says Charlie. 'When I previsualise what I want to achieve, the decision about whether the result will be in colour or black & white generally makes itself. There has been a tendency for some to say that for a photograph to classify as "fine art" it needs to be black & white, but for me it simply comes down to what works.'

The strong presence of light has always been a powerful and important subject within Charlie's images, and the shots taken for *Arc & Line* are no different.

'Light is the most important element in any landscape photograph,' says Charlie. 'It sets the mood, dictates the character of the shadows, and affects the colours and tonal relationships contained within your image. With experience you acquire a better understanding of weather and light so you can almost predict what will happen.'

With these images, Charlie has employed both light and shadows to emphasise and explore the delicate interplay of shapes. This is particularly true with the architectural shots, where the defined forms cast strong shadows and serve to either mask or draw attention to the arcs and lines.

'These images are very much about the shape and mood,' says Charlie. 'The light helps to sculpt these scenes and present them as clean graphic forms. At the end of the day that's what everyone should be seeing when they look through their viewfinder: a basic series of interactions between shapes.' **AP**

*Arc & Line* is available from [www.charliewaite.com/store](http://www.charliewaite.com/store), priced £30. There is also a signed, limited-edition boxed set that comes with a signed print of the cover image, priced £187.50



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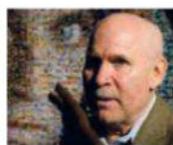


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# McCurry: a life in photography



As a huge retrospective of **Steve McCurry's** documentary photography continues in Rome, **Gemma Padley** asks the legendary photographer about his working practices

**OF ALL** the places you have ever photographed, could you pick a favourite? Perhaps you have a shortlist of a few locations you remember with fond memories. For Steve McCurry, a longstanding photographer for *National Geographic* magazine and member of Magnum Photos, his list stretches to dozens of destinations all over the world. A life spent recording conflicts, uprisings, major events and the lives of ordinary people has led him to build a phenomenal archive of

images that explore, through his eyes, what life is like for people in countries across the world. From India, China and Japan, to Cuba, Thailand and Afghanistan, to name just a few, Steve has documented the people, places and cultures in some of the world's most deadly and beautiful countries.

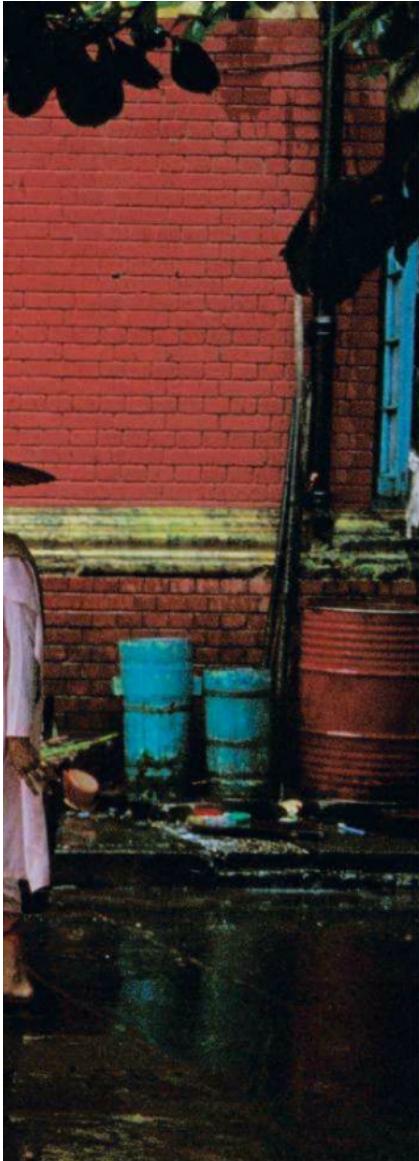
Steve's most recent undertaking saw him work closely with Epson to produce a powerful series of exhibition prints currently on display at the Museo d'Arte Contemporanea in Italy. The exhibition

features more than 200 prints from across Steve's 30-year career as a photojournalist and documentary photographer, and is a collaboration between Steve and curator Fabio Novembre.

Last month, Epson invited AP to a special private viewing of the exhibition in Rome, where we had the opportunity to talk to Steve personally and ask him not only about the background to the exhibition and how he produced the prints, but also to delve a little deeper into his working methods, to gain an insight into his photographic approach, and to try to uncover what goes through his mind when he takes a picture.

'The exhibition is a celebration of my journey around the world over the past 30 years,' says Steve. 'Seeing the images printed and presented in this way is an incredible feeling. A lot of work went into producing these images – 30 years' worth, in fact!'

As well as many of Steve's most famous images, such as his powerful portrait, 'Afghan Girl', which appeared on the cover of *National Geographic* in 1985, there are more recent photographs from 9/11 on display, and images from Steve's 'last roll of Kodachrome' project with Kodak. A number of the images in the exhibition were taken in Italy and are a tribute to a country Steve has photographed many times. There are also images from Burma, India and Japan. A mixture of traditional



**'This is a celebration of my journey around the world over the past 30 years. A lot of work went into producing these images'**

and environmental portraits abound, as do landscapes, bustling street scenes and ordinary people, captured at a moment when the everyday becomes miraculous.

#### **STEVE'S JOURNEY WITH HIS CAMERA**

While Steve is resident in New York, and has photographed across the world, he has visited Italy many times to photograph in its cities, including Venice, Naples and Rome, and on the island of Sicily. 'Whether you are a photographer or traveller, it's impossible not to be in awe of somewhere like Venice or Rome,' he says. 'There is something about the wealth of art, history, architecture, culture and the Italian passion for life that is so enticing.'

'Venice has to be one of the great cities of the world: it is beautiful' 



Above: Ahmadi oil fields, Kuwait, 1991

Left: Procession of nuns, Burma, 1994



Right: Kabul, Afghanistan, 1992

## Exhibition Steve McCurry

and sublime. To try to capture that in a photograph is no easy task. It can be a great challenge, especially since cities such as Venice and Rome have been photographed countless times before. It's about going beyond the tourist perspective in an attempt to capture what a place means to you.'

One of the most difficult aspects for Steve is that many of the most popular tourist places are crowded with people, so it isn't always easy to get a 'clean shot.' While you can do your best to frame your scene to avoid passers-by, there are inevitably times when all you can do is move on and try to find an alternative, 'cleaner' viewpoint.

'Photographing in places where there are lots of people can be a frustrating experience, and there isn't always an easy solution,' says Steve. 'If I am in a situation like that, I'll try to isolate something among the crowd – perhaps a couple sitting together on a bench, or a person sleeping or reading in a corner. It's about being observant and pushing yourself to discover things. Sometimes things will present themselves to you when you least expect it.'

### PHOTOGRAPHIC APPROACH

Light, the 'right' moment, storytelling and composition are all important components, says Steve. These are things that will be going through his mind as he is taking a picture. Steve prefers to take candid images and won't approach people directly, he explains – for him, it is about capturing images that are natural.

'As you're walking along and tune in your eye to what's happening around you, you'll start to notice moments happening,' he says. 'If you ask the person whether you can take their picture, it becomes unnatural. That said, the most important thing is to respect people's privacy. And if people don't want to be photographed, move on.'

How does Steve know when to take the picture and what does he look for? 'In the five seconds before I take a picture, there is a recognition that the scene is visually interesting or maybe the event itself is interesting,' he explains. 'You anticipate what might happen, and can see things coming together. I try to imagine what I might want to look for before I arrive at a place – I do a lot of preparation, but inevitably it's different when you're there. It's about trying to shoot the best picture you can. Find a subject you are passionate about,' he adds. 'You'll make better pictures if you believe in the stories and things you're photographing.'

When documenting traumatic events, Steve explains that it is crucial to find a way to prevent your emotions from stopping you taking the picture. 'I always take the picture,' he says. 'You have to think about recording the situation; you don't want to become paralysed in an emotional situation, so in that sense you have to be a little detached from what's going on, otherwise you could become immobilised.'

### USE OF LIGHT

Integral to Steve's images is the interplay of light and subject. In many of his



Above: Venice, Italy, 2011

Right: Fishermen at Weligama, Sri Lanka, 1995



photographs, light and shadow become almost like additional characters in the scene. There is a real potency to many of his images in which carefully balanced light brings out subtle nuances of colour and tone. Favouring flat and soft light, Steve avoids extremely bright conditions.

'In my experience, high-contrast light on a bright sunny day doesn't work so well when shooting in colour,' he says. 'There are often problems with deep shadows and strong highlights, and the camera can find it difficult to handle both extremes. Also, people tend to squint, which isn't great for portrait images. I may try to find a shady side of the street – somewhere that is not so bright to photograph if I find myself in a situation like this,' he adds.

### CONVEYING A STORY

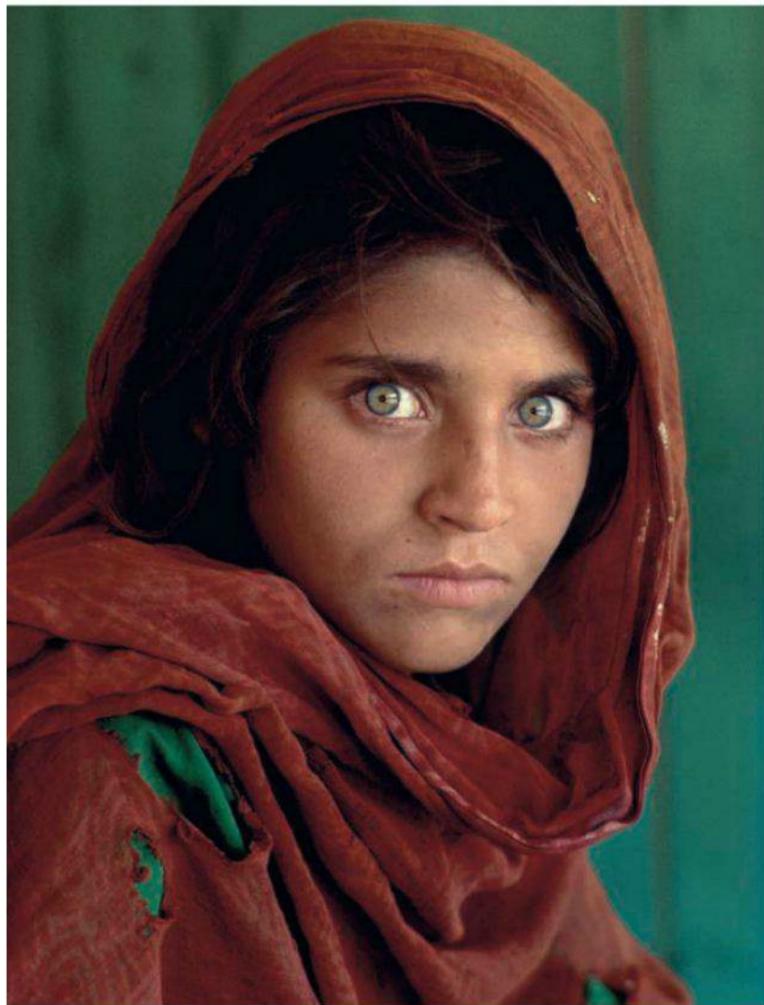
'I have a curiosity about life,' adds Steve. 'To me, it's about telling stories in a simple, direct way – to communicate and capture the essence of a person or a place. "Afghan Girl" is such a simple image, but it has somehow captured people's imaginations.'

With regard to changes in the way we take pictures, Steve views them in a positive light. 'Amateur [news] footage or images can tell another side of the story, but this doesn't replace mainstream journalism,' he says. 'We can now tell stories more effectively and quickly than ever before. An individual can get his or her story out to the world instantly. There has been a significant shift in the way we produce images, but this is a great opportunity to produce even more powerful stories.' AP

Right: 9/11, New York City, USA, 2001

Below: Afghan girl, Sharbat Gula, Pakistan, 1984

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**'The colours are true to what I saw when I took the picture'  
THE EXHIBITION AND EPSON**

MANY of Steve's images were printed in his New York studio on Epson Premium Luster Photo Paper using a Stylus Pro 9900 printer. Fifty larger images (at 200x134cm and 280x186cm) were printed in Italy by Epson using a Stylus Pro 11880, with the support of the fine-art printing laboratory Berné Stampe d'Arte and the supervision of Steve.

Steve has had a long association with Epson. When printing the images, Steve and Epson spent many months painstakingly studying proofs, testing prints and making colour adjustments right up to the final prints. 'Using Epson printing technology, I was able to recreate the emotions and colours I felt and saw the moment the image was captured,' says Steve. 'The colours are true to what I saw when I took the picture.'

'The main advantage of making the prints digitally is that the process doesn't have to be done in the darkroom,' he adds. 'It's a much quicker, direct process. I can tweak and modify the prints right there and then.'

Still life

1 Christopher's interest was in the form of the leaves rather than their colour

Polaroid SX-70, Polaroid SX-70 Artistic (expired 2009), ISO 100, tripod, remote release



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## Christopher Osborne Edinburgh

Christopher started taking photographs when he was 10 years old after inheriting the family Kodak 126 Instamatic camera. Years later he discovered some film that he had shot many years before, so he decided to throw himself back into the photographic arena. His favourite subjects are plants, water, urban scenes and anything Polaroid related. 'One of the things I love about Polaroid photography is the seemingly never-ending array of film types and techniques to explore,' says Christopher. He has recently discovered Polaroid 100 Chocolate film, which is now his firm favourite. To see more of his work, visit [www.flickr.com/aspectsoflight](http://www.flickr.com/aspectsoflight). Christopher's work was found on the AP Readers' Gallery website. Visit [www.amateurphotographer.co.uk/photo-gallery](http://www.amateurphotographer.co.uk/photo-gallery).



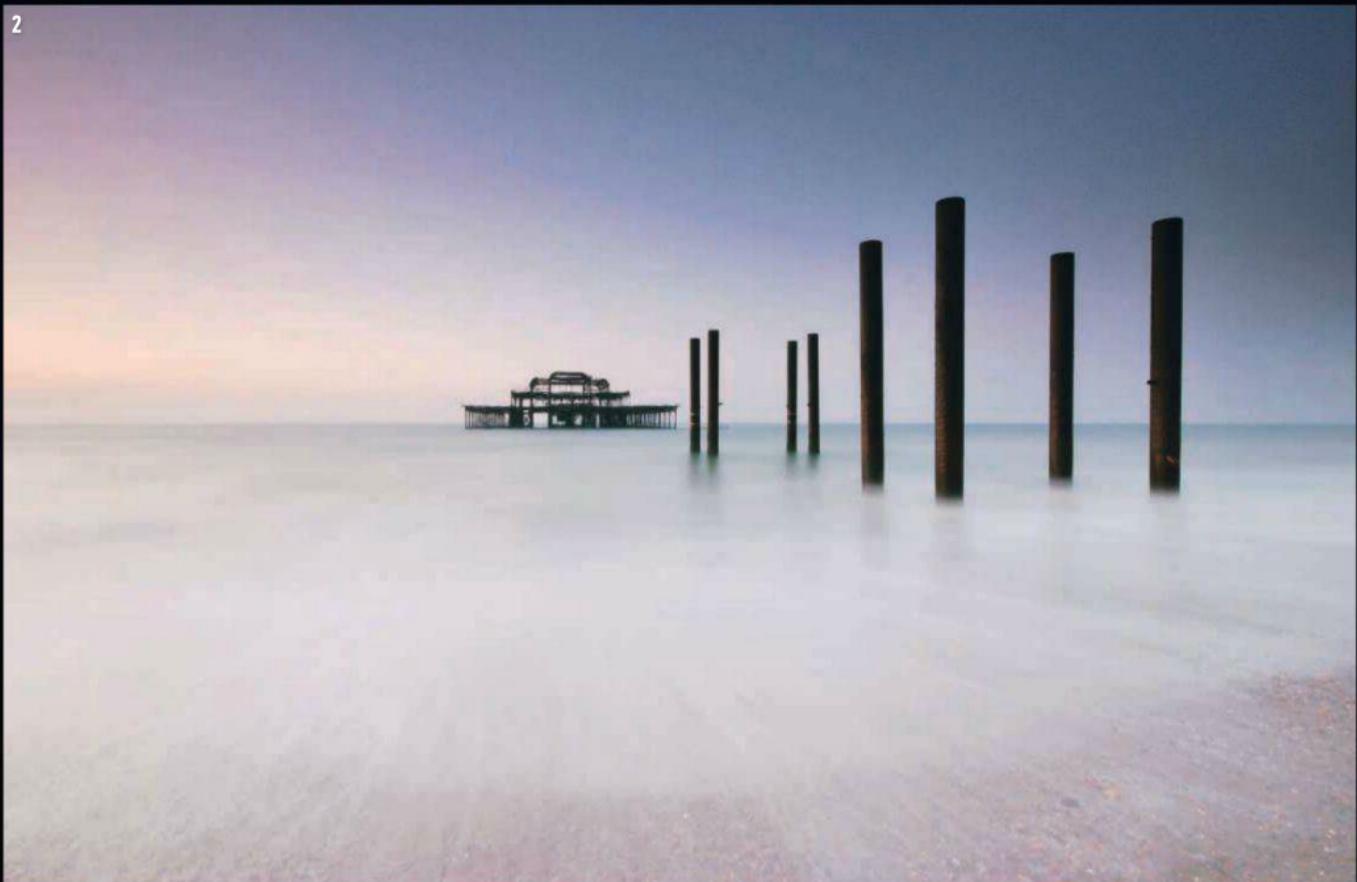
**Tomato**

2 Christopher took this shot to see how the film would handle the bright red of the tomato  
Polaroid SLR680, Impossible PX680 First Flush, ISO approx 600, tripod, remote shutter release

**Autumn leaf**

3 The film and light have really brought out the fascinating detail of the leaf's veins  
Polaroid SX-70, Polaroid SX-70 TZ Artistic (expired 2009), tripod, remote shutter release







**The Golden Hour**  
1 There's a real interplay between the various colours and tones here  
Nikon D60, 18mm, 2secs at f/22, ISO 100, tripod

**Brighton West Pier**  
2 This simple shot makes nice compositional use of the famous burnt-out pier  
Nikon D60, 10mm, 48secs at f/22, ISO 100, tripod

**The Silent Wood**  
3 This shot is unconventional, but no less effective for it  
Nikon D60, 18mm, 1/4sec at f/13, ISO 100, tripod

**Colour in the Light**  
4 Sometimes landscapes can be small and up close, such as in this shot  
Nikon D60, 55mm, 1/8sec at f/5.6, ISO 100, tripod

Shooting into the sun rates as a serious crime to many photographers, but here George shows us that is actually just another creative technique. I love the rays bursting from behind the tree and the way the backlit ferns glow gold on the woodland floor. George's composition works well, as the main trees sit on the left hand third and balance the bright left with the darker right. It's a very effective shot – *Damien Demolder, Editor*

## George Edwards

Berkshire

George, 17, became interested in photography about a year ago. He used to take the occasional photo, but recently discovered Flickr and gained inspiration from the landscape images he found on the site. 'Landscape photography is an ongoing project where I try to achieve better compositions with each image,' he says. George is also studying photography at college. His favourite subjects are woodlands, fields and seascapes. 'I can't always get a nicely composed image, but the challenge keeps me getting back out there every morning,' adds George.

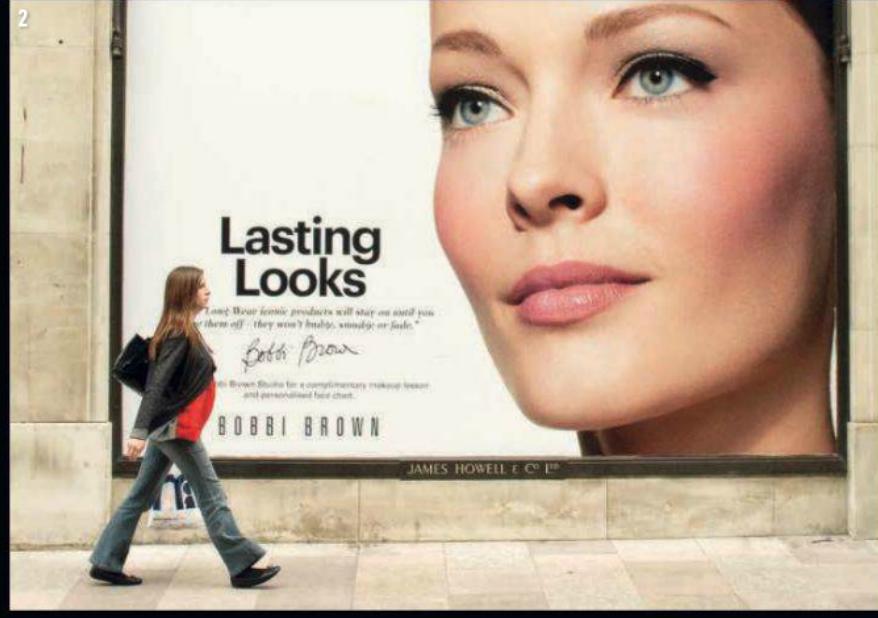
**Bus Stop**

1 This nicely balanced shot makes great use of the man sitting on the bench  
Pentax K-x, 18-125mm, 1/400sec at f/8, ISO 200



**Billboard**

2 The visual interaction between the poster and the woman work well in this grab shot  
Pentax K-x, 18-125mm, 1/200sec at f/8, ISO 400



**Shop windows**

3 The woman in the poster appears to be observing the man reading the paper  
Pentax K-x, 18-125mm, 1/80sec at f/8, ISO 400



## Ken Mayled Vale of Glamorgan

Ken got his first taste of photography when he was 14. His art teacher encouraged him to photograph as many steam locomotives as he could as they were about to disappear from the British landscape. Ken's interests have now moved on and he would like to shoot the Grand Canyon and cowboy states of America. Ken's work was found on the AP Readers' Gallery website. Visit [www.amateurphotographer.co.uk/photo-gallery](http://www.amateurphotographer.co.uk/photo-gallery).



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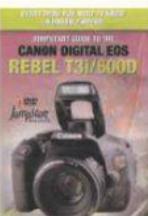
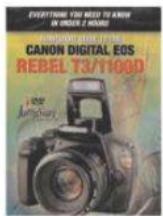
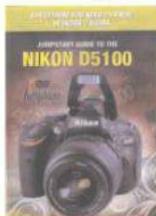
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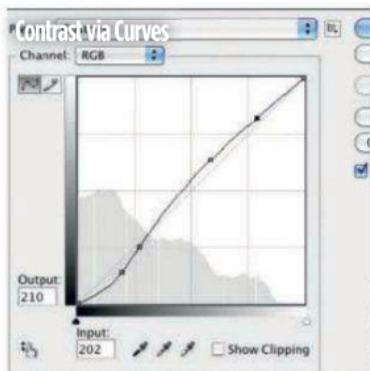
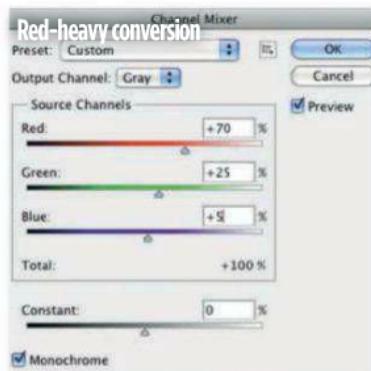
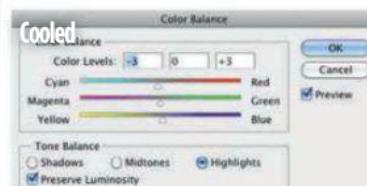
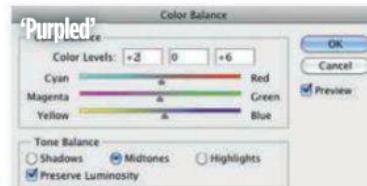
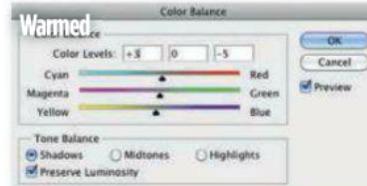
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# Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



## High Force Waterfall, Teesdale

Craig Stapleton

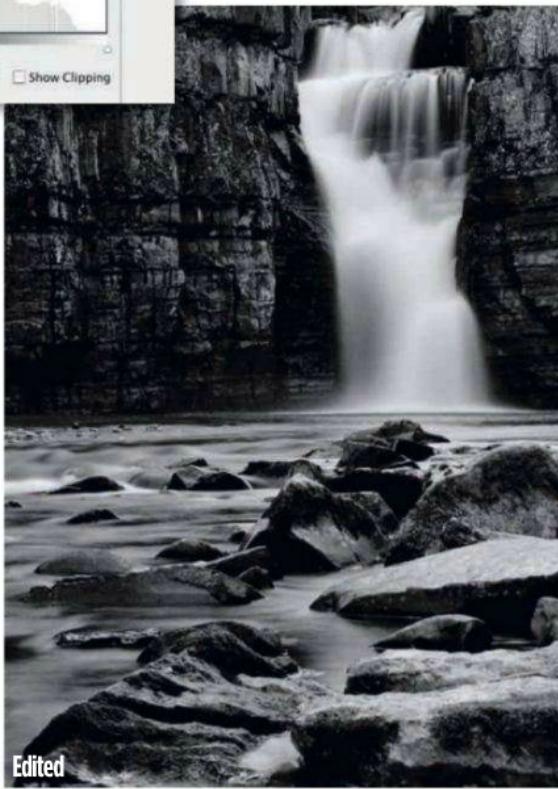
Olympus E-410, 14-42mm, 6secs at f/7.1, ISO 100

**THIS** is an impressive waterfall, and Craig has pulled out the f-stops to get a nice bit of motion in the water. I like the low angle, too, as it lends the scene depth and a sense of scale.

Craig's white balance is a little cool, though, as the shaded light has cast a blue hue across the scene, and I'm not sure the space on the left of the frame has been used very well.

My first act was to crop the image to an upright, so we can lose the left side that adds nothing to the shot. I tried removing the blue hue, but then realised the picture is about the tones, not the colour. A red-heavy channel conversion to black & white, followed by a touch of contrast via Curves, has brought out those tones and made a more dynamic image. Using the Color Balance tool I added a touch of warmth to the shadows, 'purpled' the midtones and then cooled the highlights.

The only thing bothering me then was the bright white highlight in the centre of the bottom of the frame, so I cloned some water over it. The new image has a weight the original doesn't, but credit to Craig for capturing the angle in the first place.



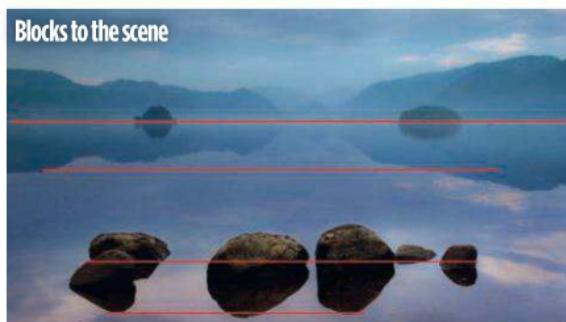
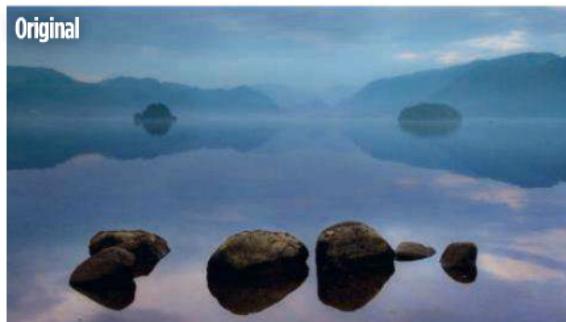
## WIN

Every reader\* whose picture appears in Appraisal will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned



## Derwent Water, Cumbria

Alf Bailey

Nikon D700, 24-70mm, 1/30sec at f/8, ISO 200

**JUST** as smells and sounds can either relax or excite our senses, so can colours. Yet sometimes we forget this when taking photographs. We use exciting colours in relaxing views – and come out with a picture that has contradictory elements. Alf's lakescape of Derwent Water is alive and vibrant, buzzing with shocking colours that peel our eyelids and demand attention. The view, though, is of a relaxing misty morning. The colours and the view conflict and leave my poor brain confused about what it should be feeling.

My other issue with this image is the composition. Alf has done well to find something interesting to put in the foreground – some Joe Cornish boulders – and they add depth to the scene. The problem is that, as they are lined up parallel

with the base of the frame, they act like a row of riot police. They are a block, a hurdle to overcome, and they prevent us from comfortably reaching the rest of the scene. Once we jump over them we come to the next hurdle, the reflections of the mountain tops in the water, and then the water's edge, before we get to the mountains and their delightful mist. There are so many fences to climb that by the time we get to the subject we are mentally exhausted.

I've mocked up a different angle in which the rocks lead us into the frame, acting as a door that is open, so the hurdles further into the picture seem less of an issue.

Even when working with a scene that has as much potential as this one does, we still have to work hard to help the viewer enjoy it.

## River Tam, Staffordshire

Ben Williams

Nikon D90, 70-200mm, 1/800sec at f/13, ISO 200

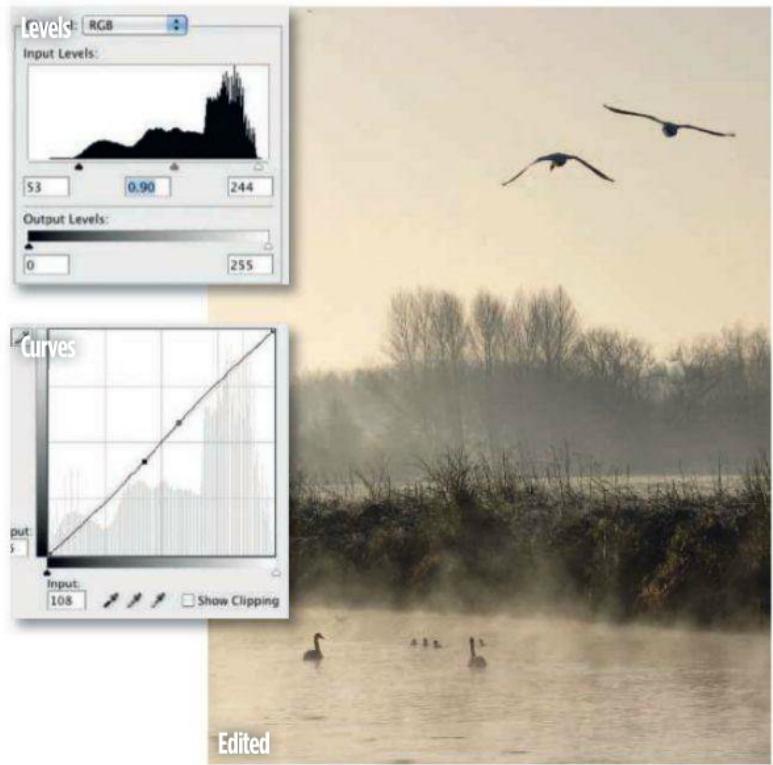
**WHAT** an idyllic scene, Ben! This looks like something Constable might have sharpened his brushes for. It is well photographed, too, with an exposure that shows off the mist and the different tonal layers that separate the tree lines in the distance, yet keeping the foreground prominent.

The most exciting elements of the shot are the birds – swimming and in-flight – and really it is these that Ben should be drawing our attention to. I like the layering, but we don't need quite so much of it to get the message across.

I've trimmed off the edges of the frame to form an upright 8:6 proportion crop that contains all the interesting elements but in a neater space. I've also added a tiny bit more 'oomph' with Levels, finding a black and a light, shallow curve to stretch the longer tones.

It's a lovely shot, and although I've turned it on its end, it is still my picture of the week. Well done, Ben.

PICTURE  
OF THE  
WEEK



# AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

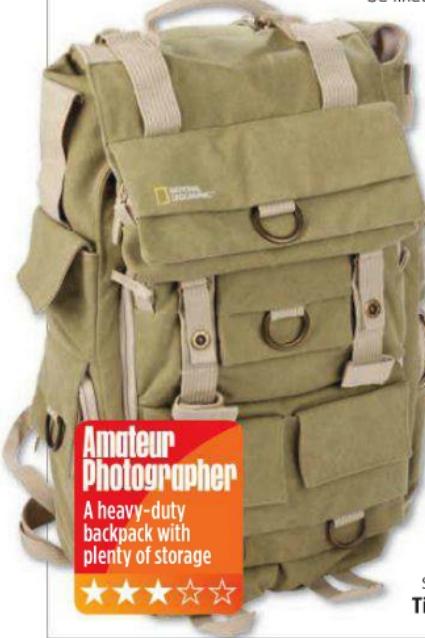
## National Geographic Earth Explorer large backpack (NG 5738) £359.95

[www.geographicbags.co.uk](http://www.geographicbags.co.uk)

**NATIONAL** Geographic's Earth Explorer bags are made from a long-lasting, heavy-duty fabric. The material is not waterproof, although a rain cover is provided. The NG 5738 is a beast of a bag, weighing 4.5kg, and it is large enough to hold two or three DSLRs and lenses in the main compartment, plus a 17in laptop in the rear section. Furthermore, the exterior is covered with small pockets, many of which are closed by Velcro or zips and then securely fastened by canvas straps and metal buckles. Items such as mid-sized lenses and notepads can be stored in these pockets (although they are not fully padded), and a tripod can be fixed on either side.

For such a heavy bag, the NG 5738 is surprisingly comfortable, thanks in part to the large hip belt (each side has a further pocket) and well-padded lumbar support. However, as the outside of the back of the bag is also made from fabric, it can be a little uncomfortable when lugging it around in the heat. While this bag may not be lightweight and quick to use, it is certainly stylish, durable and able to support a heavy load.

Tim Coleman



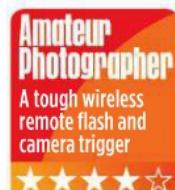
## SMDV Flashwave III trigger and release Around £125

[www.smdv.co.kr](http://www.smdv.co.kr)

**THE SMDV** Flashwave III is a wireless triggering device for Speedlite-type battery flashguns and studio flash heads that also acts as a camera remote release. There is a transmitter that slides into the camera hotshoe and a receiver that attaches to the flash by a sync cable or directly into a hotshoe, which is situated on one side. There is a tripod thread on the other side, which is a feature I particularly like as the flash and receiver combination can be attached to a lighting stand or a tripod and it is sturdy enough to act as a base for a small Speedlite.

The maximum specified range for triggering the flash is 600ft (around 180 metres), and in practice I found I was able to trigger a round corners, through walls and over the width of a rugby pitch.

There are four micro switches on each unit that control the 16 channels, and when used as a camera trigger the receiver attaches via a cable to the camera's remote port. A flashing LED on the receiver shows it is powered up and another LED indicates successful triggering between units. The only disadvantage of this unit is the lack of TTL metering support between the camera and Speedlite. Andrew Sydenham



## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Canon EOS 5D Mark III

Aimed at enthusiasts and professionals, Canon's latest DSLR features a 22.3-million-pixel full-frame sensor, 61-point AF and DIGIC 5+ processor.

AP 21 April

### Panasonic Lumix DMC-TZ30

Panasonic's flagship travel compact is crammed with new features, including a 20x optical zoom Leica lens and touch LCD screen.

AP 21 April

### Nikon D800

With its 36.3-million-pixel CMOS sensor, we find out how the world's highest resolution full-frame DSLR performs.

AP 28 April

### Canon PowerShot SX260HS

Canon's latest high-end compact camera has an impressive 12.1-million-pixel sensor and 20x optical zoom. We put it to the test.

AP 28 April

### Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 5 May



### KIT CONTAINS

- Splash Mono 30 flash unit 150
- Airobox 30 softbox and adapter
- Aluminium tabletop stand
- UK mains charger
- Cordura kit case
- Sync lead

# MagneFlash Splash Mono 30 portable lighting kit

**Andrew Sydenham** tests a diminutive flash head and softbox combination with 'go-anywhere' capabilities



## DATAFILE

RRP	
£258	
Guide number	
30m f8 ISO 100	
Power source	
Internal rechargeable battery with charge time of approx 2 hours	
Flashes per charge	
Approx 160 at full power	
Flash duration	
1/4000sec	
Colour temperature	
5,600K	
Flash modes	
Full power-25%	
4 steps + pre	
Slave cell	
Internal mono slave cell	
Sync connection	
3.5mm low-voltage mini-jack socket	
Weight	
600g (without stand and softbox)	
Dimensions	
150x85mm (body diameter) 135x220mm (overall)	

**BUILT** around MagneFlash's Splash Mono 30 unit, this kit provides a very compact and robust light source for location or studio use. The advantage of this unit over a Speedlite-type flash is that it will work with virtually any camera. As its name suggests, the sealed acrylic case of the Splash will survive a rain shower, and although you can't immerse it in water, damp or dusty environments shouldn't present any problems. It is also possible to give extra protection to the unit by covering it with a clear zip-lock sandwich bag so that in, say, a downpour, no harm can come to your flash.

### BUILD AND HANDLING

The Mono 30 head is similar in layout and shape to a traditional studio monobloc, but in miniature. There are four push-button switches on the backplate for on/off and power-ratio adjustment, along with the mini-jack socket for the sync lead or radio slave. The labelling of the switches and power indicators is not backlit and this makes the small typeface very difficult to read in low light. The bright LEDs of the ratio indicator compound matters, but once you are familiar with the simple layout and small number of functions this doesn't become an issue. The softbox folds flat and is easy to assemble, with all the parts

This image was taken with the MagneFlash during an outdoor evening rugby training session

attached using Velcro. It is a simple design and I would expect it to last well under normal conditions. I particularly liked the stand provided with the kit, as it was well balanced and gave excellent support to the head and softbox. However, in windy conditions and at full extension it would need a weight added to the base.

### PERFORMANCE

The kit can be out of its robust Cordura bag and ready for use in minutes, and the lamp head can be used without the softbox if you want to illuminate an area of a room or bounce light off a wall or ceiling. There is no overheating cutout in the unit as it remains cool after repeated firing.

For high-speed firing I set the power to 50% for one or two flashes and 25% to give up to four flashes at any speed. The slave cell picked up well indoors and over reasonable distances outside with direct line-of-sight flash. The flash recharge time at full power is 6secs, and while I found I was waiting for it to catch me up, the capacity of around 160 full-power flashes per charge is very acceptable. **AP**

The MagneFlash Mono 30 head with softbox is assembled using Velcro seams secured by a plastic ring and locating lugs

## Verdict

### THE



MagneFlash Splash Mono 30 lighting kit is a delight to use and simple to operate. There is also the potential to try other light shapers, such as snoots and umbrellas, with a little adaptation. I took the unit to a rugby training session, treated it roughly in the cold and damp, and was impressed by the quality of light from the 30x30cm softbox. Having tried one flash unit, I could see potential for putting a kit of three heads together and having a light and versatile kit for portraiture or interiors under extreme conditions.

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in association with Amateur Photographer, What Digital Camera, and the SPI

Tuesday  
17 April 2012  
6.30pm-8pm

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## BRETT HARKNESS

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**WE ARE** delighted to announce that Brett Harkness, the highly acclaimed 'social photographer', will be giving an insight into his amazing photographic style as part of our photographic seminar series.

Brett will talk about his love of travel imagery and reveal the techniques that

make his wedding and social business run like clockwork. You can ask questions and find out what makes him tick in the crazy world of high-end weddings.

To be held at the home of *Amateur Photographer* and *What Digital Camera*, in the Blue Fin Building in London, 90 delegates

will be treated to an intimate one-and-a-half-hour seminar, including a Q&A session, followed by the chance to buy one of Brett's books at a book signing.

Tickets are sold on a first come, first served basis at £29.99 per head, and include the seminar, a glass of wine and a goody bag.

To be held at the Blue Fin Building, 110 Southwark Street, London SE1 OSU

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# Call 0203 148 4326/21 to pay by card

EMAIL us at [spadmin@ipcmedia.com](mailto:spadmin@ipcmedia.com) with the words 'BRETT HARKNESS SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU. Please include your name, address, email and telephone number.

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For more information about **Brett Harkness** and the secrets behind his beautiful images, including details of his DVD *Real Life Wedding Training*, his courses throughout the year and his latest training book, *The Complete Guide to Organising and Styling Professional Photo Shoots*, visit <http://brettharknessphotography.com>.

\*PLEASE NOTE places are only confirmed upon receipt of payment. Tickets are non-refundable.



# Nikon D4

The 16.2-million-pixel **D4** professional DSLR is Nikon's attempt to improve upon its own D3S, one of the best cameras we have ever reviewed

**Richard Sibley**  
Technical writer

**WHEN** we reviewed the Nikon D3S in AP 2 January 2010, it scored an impressive 89%, making it one of the best DSLRs we have ever tested. Physically, the camera was nothing groundbreaking, based as it is on the existing Nikon D3. However, it did introduce an incredibly impressive 12.1-million-pixel CMOS sensor capable of shooting at an equivalent of ISO 102,400. What really made the D3S stand out at the time, though, was the low level of noise in images taken at between ISO 800 and 3200.

That the Nikon D3S was capable of producing images of superb quality made it a

firm favourite with professional photographers the world over. With its emphasis on a fast shooting rate and great image quality in low light, the D3S soon became the preferred camera of many sports, wildlife, events and press photographers.

Wisely, with the D4, Nikon has opted for the 'if it ain't broke, don't fix it' philosophy. The new professional camera has evolved from the D3S, but with some significant tweaks and improvements, the most important being a new 16.2-million-pixel sensor. There is also an improved sensitivity range of ISO 50–204,800: an increase of 1EV at either end of the sensitivity range. The AF and metering systems have been upgraded, too. In total, Nikon quotes more than 45 improvements over its predecessor, all of which should improve both the handling and image quality of the new high-end, professional DSLR.

## AT A GLANCE

- 16.2-million-pixel, FX-format CMOS sensor
- Expeed 3 image processor
- 91,000-pixel metering sensor
- ISO 50–204,800 equivalent
- 11fps maximum shooting rate
- 51-point autofocus
- New XQD card socket
- 3.2in, 921,000-dot LCD screen
- Street price £5,289 (body only)

With 2012 being an Olympic year, it is clear that Nikon hopes the D4 will prove to be the camera of choice for professional sports photographers.

## FEATURES

The new 16.2-million-pixel CMOS full-frame sensor of the Nikon D4 seems to have evolved from the 12.1-million-pixel sensor used in the D3S. As well as FX full-frame lenses, DX-format lenses designed for Nikon cameras with APS-C-sized sensors can also be used on the D4, but at a reduced resolution of 7 million pixels. A 5:4 crop format is also available, regardless of the lens being used.

Running the D4 is the Expeed 3 image processor first unveiled in Nikon's V1 and J1 compact system cameras. It is a more powerful processor than the Expeed 2 unit in the D3S and Nikon claims it will, among other things, help with noise reduction, particularly when shooting HD video.

With the D4's shooting rate of up to 11fps without AF, or 10fps with AF, as well as HD video capture, the Expeed 3 unit is certainly going to have its work cut out when it comes to processing and saving images quickly.

As with most pro DSLRs, the Nikon D4 has two memory card sockets, one of which is for a CompactFlash card, with the other for the new XQD format cards. Created by Sony, the first XQD card was launched the day after the D4. The new format is able to read and write information at speeds of up to 125MB/s, which is around 25MB/s quicker than the current fastest CompactFlash cards, with even quicker speeds possible in the future. The capacity of the cards can theoretically increase to reach 2TB.

The need for such a highly specified card lies mainly in the huge amount of data generated when shooting video footage, and the speed at which it needs to be saved. However, with the D4 having a maximum continuous shooting rate of 11fps, the new high-speed cards obviously offer an advantage for still photographers, too.

Using a Sony 16GB XQD card, I



was able to shoot 70 raw images, 62 raw+JPEG Fine images or 148 JPEG images at 11fps before the buffer was full and the camera started to lag. However, after just a few seconds it is possible to begin shooting another burst. As a comparison, I used a Lexar 600x UDMA card and shot 60 raw, 58 raw+JPEG and 144 JPEG images, although the buffer took far longer to clear afterwards. Professionals who are going to take long bursts of images should seriously consider switching to XQD cards as there is a clear advantage.

The metering system has also been overhauled, with a new 91,000-pixel RGB sensor. This does more than merely meter the light through the lens. Similarly, the D4 uses an evolved version of the 51-point Multi-CAM 3500FX autofocus module, but more about this later in the test.

9/10



### BUILD AND HANDLING

At a glance, the Nikon D4's body looks largely the same as that of its predecessor. Both are made of magnesium alloy and have built-in grips and shutter buttons for horizontal and portrait-orientation shooting. However, there are some slight changes intended to improve the overall handling.

The first is that the shutter button is now at a more inclined angle than on the D3S. Nikon claims this to be more comfortable to use, but while I did notice a difference between its position on the two cameras, I could not really say which one I preferred.

The most useful of the D4's new build and handling features are the two directional control sticks. These allow the AF point to be quickly repositioned, and pushing the stick in acts as a button for AF-L.

The reason for two control sticks is that they can be used when shooting in either portrait or landscape orientation. As you rotate the camera to change the orientation, the relative position of the



**One overlooked advantage of the extremely low noise levels at high sensitivities is that it allows handheld macro images. This photograph of a wasp was taken with a Micro-Nikkor 55mm converted pre-Ai lens at ISO 1600**

shutter button, front and rear control dials and the control stick remains the same. I found this really made a difference when switching back and forth between landscape and portrait formats, and again, it will be useful for professional photographers requiring such changes to take place quickly and smoothly.

Switching orientation is made even easier thanks to the D4's ability to save a different default AF point, depending on whether the camera is in shooting in landscape or portrait mode. For example, without this ability, if you were shooting a portrait using an AF point close to the top so that it is over the subject's eyes, when switching to take a landscape image the AF point would be on the far right. However, the D4 can be set up so that its built-in accelerometers will detect the camera's movement and then, when it is

rotated, the AF point is switched to a suitable pre-selected AF point – in this case one that is at the top of a frame when in landscape format – so that focus will remain on the subject's eyes at all times.

One of the D4's most useful features is also one of the simplest: the buttons on the camera are now illuminated. Like other Nikon professional and enthusiast DSLRs, the on/off switch has a third setting that illuminates the camera's LCD panels. On the D4, this also lights up all the buttons so they can be seen in the dark. This is clearly useful when shooting at night, but should also prove popular with concert photographers, who can usually be seen tilting their camera to all sorts of angles to try to find the button they need.

Control of the AF has also been changed. The three-way switch on the front of the

## FEATURES IN USE CONNECTIVITY

**FOR PRESS** photographers, it is vital to be able to send the latest images back to a picture desk almost as soon as the events have taken place. This usually means uploading the files to a newspaper or agency's image server via a laptop computer. However, the Nikon D4 has an ethernet socket, and the software to connect to an FTP server, built in. This allows the photographer to simply plug in a network cable and upload all their images to a server straight from the camera.

There is also a new Nikon WT-5 Wi-Fi adapter. This is far smaller than previous Wi-Fi adapters, partly because it is powered by the camera's battery. The adapter allows the D4 to be connected to a Wi-Fi network, again making it easy to send images to another computer anywhere in the world. It



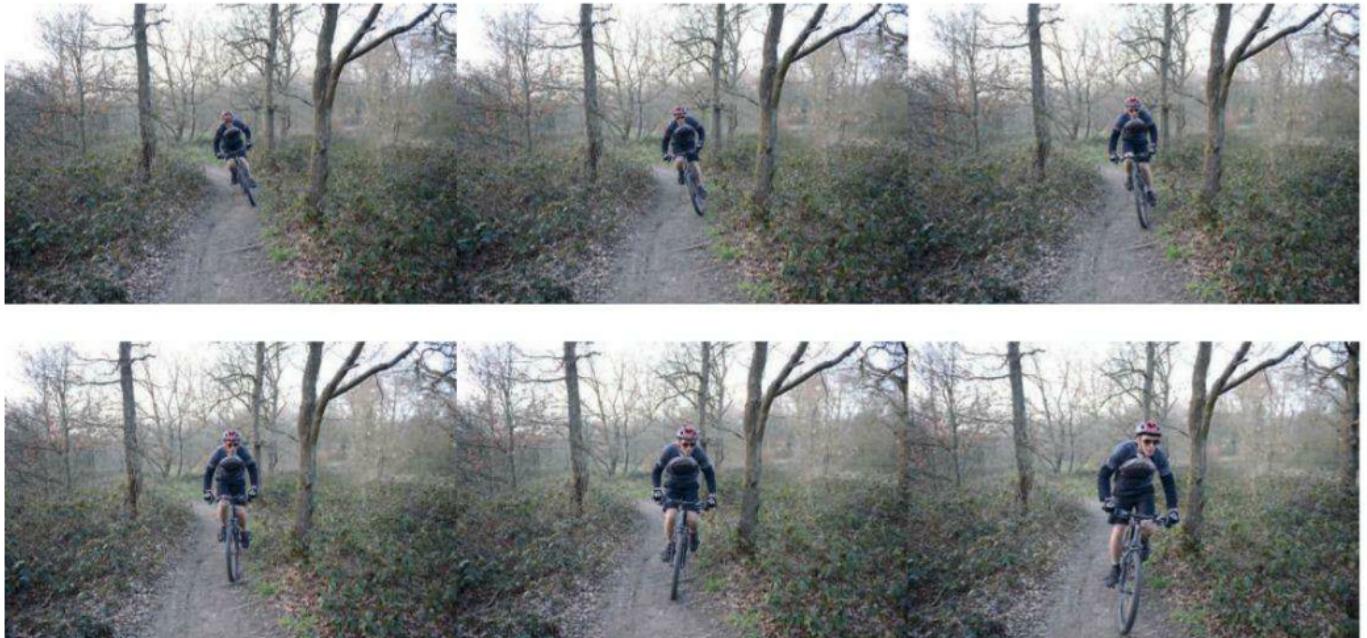
also allows wireless camera control.

Provided the camera has a Wi-Fi connection, a photographer can use any internet-connected computer, or a device such as a smart phone or

Apple iPad, to log into the camera and see the live view display, as well as browse the images and take full control over the camera's exposure and shooting settings, including autofocus.

The interface for controlling the camera can be accessed via a web browser using built-in software. This means additional software is not required, either for a smart phone or a computer.

It is also possible to create an ad-hoc wireless connection directly between a computer, smart phone, iPad (or similar) and the camera. This is extremely useful, as it doesn't require a separate Wi-Fi connection. In particular, it is a boon for wildlife photographers, as being able to see the live feed from the camera and control its settings from the safe vantage point of a hide means that the animal is much less likely to be frightened away.



D3S has been replaced with the simple AF/M switch with a central control button, similar to that found on the D7000. Flicking the switch between AF and manual focus, and then pressing the button allows the front and rear control dials to be used to switch between single or continuous AF, and the number of AF points in use. The reason for the switch is that it allows all the AF functions to be set through the viewfinder, with the aim of making it quicker.

As you would expect from a camera costing around £5,300, the D4 has a tough magnesium-alloy body with all the direct controls you would expect on a professional camera body. Those who have used the D3 or D3S will find that, for the most part, the bodies of the two cameras are largely the same. As stated earlier, the D4 is physically akin to the D3S, but with a few significant new features. I quickly grew accustomed to the new changes and they made the D4 very fast to use, particularly as you can alter the AF settings without taking your eye from the viewfinder.

**9/10**

#### NOISE, RESOLUTION AND SENSITIVITY

For low-light situations, the D3S is one of the best DSLRs we have seen. The quantum efficiency of the sensor is very high for a full-frame model, meaning that it converts a large amount of the light photons it receives into electrical energy. This is what allows the D3S to use high equivalent ISO sensitivities with low levels of image noise.

The D4's resolution is 4 million pixels higher than that of the D3S. Although this is a fairly conservative increase, it does mean the amount of noise can be well controlled, and at almost every sensitivity setting the two cameras seem to be on a par.

In-camera JPEGs taken on the D4 are relatively free of noise up to around

**When shooting at 10fps, the continuous AF had no problem keeping up with the subject**

ISO 1600. At this setting there is a hint of luminance noise in shadow areas, but nothing of concern. In fact, the usable sensitivity range is around ISO 100–6400. Images at ISO 6400 look like those taken at ISO 1600 settings of most DSLRs with APS-C-sized sensors.

Noise is visible at higher and extended sensitivities, although it is reasonably well controlled. Given the extremity of the settings, I would recommend shooting above ISO 128,000 only when absolutely necessary. However, what these settings do offer is the ability to take images handheld in extremely low light, just as with the D3S.

Even more detail can be recovered when editing raw files, where the amount of noise can be fine-tuned. That said, it doesn't make the extended ISO settings much more usable, but custom sharpening and noise reduction do improve images taken at the 'everyday' ISO 100–6400 range.

In terms of image quality, the D4 doesn't really do much better than the excellent D3S. Yes, it has a slightly higher resolution but there is little improvement in the amount of image noise.

**28/30**

#### METERING

Nikon's 1,005-pixel metering system, which has been used in a number of cameras over the past few years, has been dramatically upgraded for the D4. It now features 91,000 pixels, which does beg the question of how detailed a sensor needs to be to produce a good exposure.

I can see very little difference between the exposures of the D3S and the D4 in matrix metering mode, and you may wonder why such a high-resolution sensor is needed. However, the new 91,000-pixel sensor does more than just meter the light.

Nikon uses a scene-based metering system that is capable of recognising

**'The D4 is very fast to use, particularly as you can alter the AF settings without taking your eye from the viewfinder'**

elements in front of the lens, such as faces, and then picking a suitable exposure. The higher the resolution of the sensor, the more likely it is to be able to see such details and adjust the exposure accordingly. So while the sensor does measure light, its real benefit with regard to exposure is recognising scenes. This sensor is also used to measure white balance, so again, the more detail and information available, the better.

Overall, the system works well, with the camera producing good exposures. When shooting landscapes, for instance, I found that the evaluative metering was generally intelligent enough to avoid blowing out highlight detail. This did sometimes lead to the foreground being slightly underexposed, and I took one sequence of images that had a +0.7EV exposure greater than the metered setting. It is, nevertheless, quite easy to predict what the metering will do and, anyway, the slight underexposure can be beneficial in preserving highlight detail that, once lost, cannot be recreated.

**8/10**

#### WHITE BALANCE AND COLOUR

The new 91,000-pixel RGB metering sensor also helps provide the auto white balance settings for the camera. Again, this works well, and there is little perceivable difference between the D3S and D4.

Like the Nikon D7000, the D4

**'When pointing at objects that are almost entirely in shadow, the D4 still focuses quickly and accurately'**

 has Auto1 and Auto2 AWB settings. The first of these produces an auto white balance that will detect tungsten lighting and correct it completely, while the second will still leave a hint of the tungsten colour in the scene. This is great for wedding photographers who may wish to take neutral images to keep the bride's dress completely white, but later prefer some of the natural colour to be left in the scene for more candid, documentary-style images.

The D4's colour and contrast settings are unchanged from the Nikon D3S, and like other Nikon enthusiast and professional DSLRs, there is a Manage Picture Control feature, which allows the individual settings of each colour to be tweaked. New image styles can also be created using Nikon's Capture NX2 software and then loaded to a memory card and onto the camera.

8/10

**AUTOFOCUS**

Like the metering system, the D4's AF system has also seen some improvements. The AF module itself is an adaptation of the Multi-CAM 3500 FX unit that was previously found in the D3, D3S and D700. One of the main upgrades is its performance in low-light conditions, with Nikon claiming that the camera can now focus in as little as -2EV of light – the equivalent of shooting by the light of a full moon.

The increased sensitivity of the AF sensor isn't just an advantage when light is in short supply. All 51 AF points of the D4 work at an aperture of f/5.6, while the 11 centre points, including a cross-type sensor, can work at f/8. This is useful for sports and wildlife photographers, as it allows an f/4 lens, such as the Nikkor 600mm f/4G ED VR AF-S or the 500mm f/4G ED VR AF-S, to autofocus when used with a 2x teleconverter, creating 1,200mm f/8 and 1,000mm f/8 lenses respectively. It will also allow photojournalists to travel light and use a 200–400mm f/4 lens and teleconverter to cover a 200–800mm range.

Using the D4 at night under streetlights, I found that the AF performs very well with a Nikkor 24–70mm f/2.8 lens. Even when pointing at objects that are almost entirely in shadow, the D4 still focuses quickly and accurately. The D3S is no slouch in low light, but of the two the D4 was faster and more accurate, whereas the D3S had to hunt a little more often for the focus point and occasionally just gave up. In fact, for focusing in low light, the D4 is the most efficient camera I have come



# Facts & figures

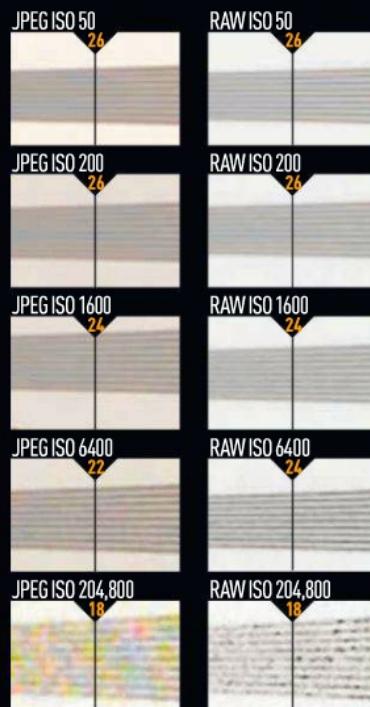


List price	£5,289.99 (body only)
Sensor	FX-format (full-frame) CMOS device with 16.2 million effective pixels
Output size	4928x3280 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 23MB NEF, 15MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously
Compression	3-stage JPEG, 3-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 steps, plus B
Max flash sync	1/250sec
ISO	ISO 100-12,800 in 1/3EV steps and Hi1, 2, 3 (ISO 102,400)
Exposure modes	PASM
Metering system	91,000-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±3EV across 2-9 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-9 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Lo selectable, up to 10fps with AF; 11fps without AF and fixed exposure), self-timer
LCD	3.2in TFT with 921,000 dots
Viewfinder type	Pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF with AF fine-tuning
AF points	51 points, selectable manually or automatically
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	Optional remote release
Memory card	1x CompactFlash slot compatible with UDMA 7, 1x XQD slot
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	1,180g (without battery or card/s)
Dimensions	160x156.5x90.5mm

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: [www.nikon.co.uk](http://www.nikon.co.uk)

## RESOLUTION & NOISE

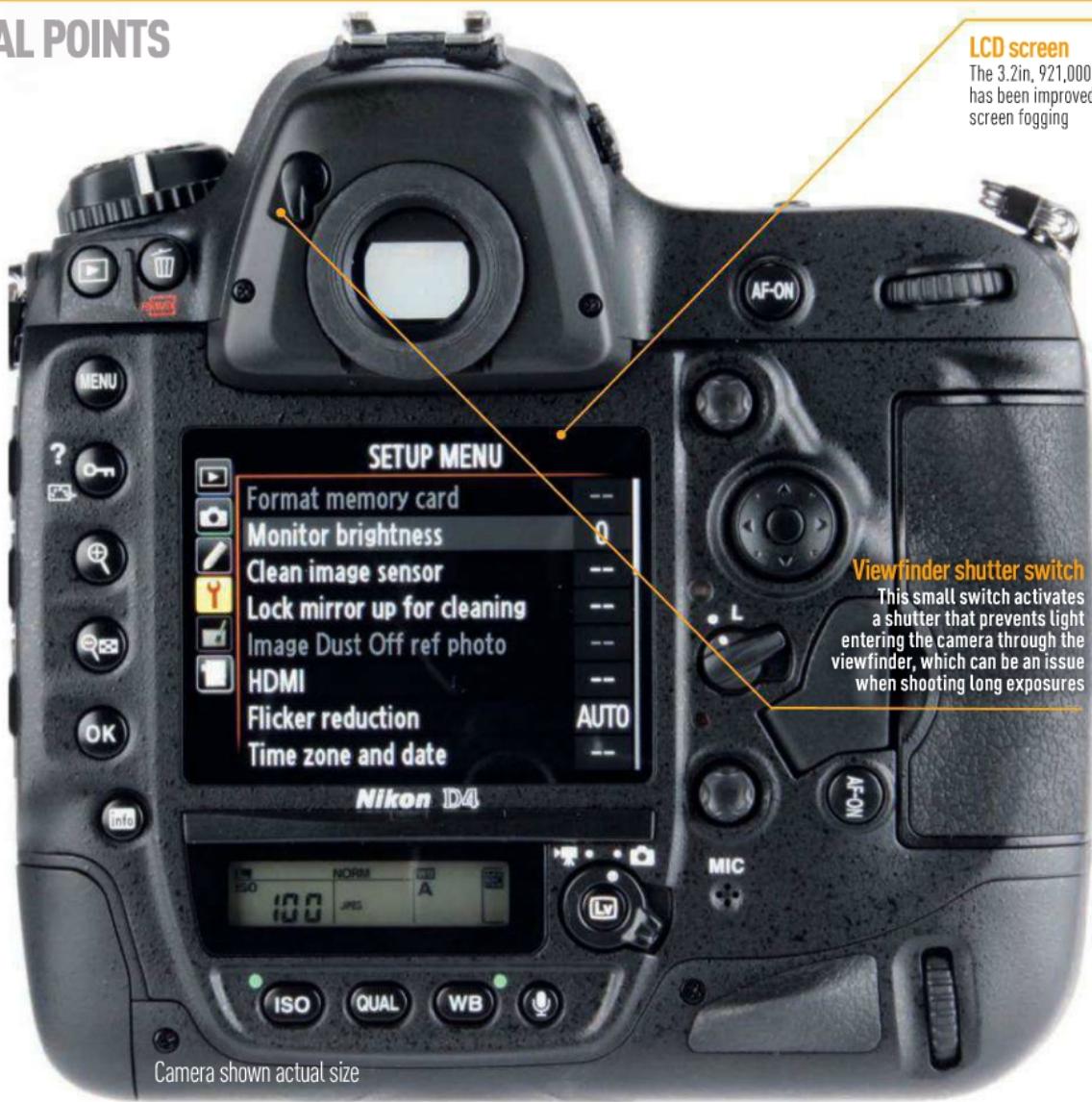
These images show 72ppi [100% on a computer screen] sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Shot at ISO 400 with a Nikkor 24-70mm f/2.8 lens, there is a lot of detail and no discernible image noise



## FOCAL POINTS



Camera shown actual size

### Shutter

Nikon states that the new shutter has been tested up to 400,000 actuations. Shooting at 11fps continuously, the shutter has been tested to last for just over ten hours. More realistically, for a professional photographer shooting around 2,000 images a week, the shutter is good for four years. For the rest of us, it will probably last a lifetime.

### Virtual horizon

In the shooting menu is the virtual horizon, which uses accelerometers to tell when the camera is level. Unlike previous versions, it is now dual-axis and recognises both side-to-side and front-to-back tilt. The virtual horizon can also be displayed in the viewfinder, using the AF points to indicate whether the camera is level.

### Battery life

Although they look similar, the D4 uses a different battery from the D3 and D3S. The new battery is only 2,000mAh, compared with the 2,500mAh on the older battery. However, improvements in both battery design and power consumption mean that the battery in the D4 lasts longer. Nikon quotes that up to 5,500 shots can be taken on a single charge.

### Time-lapse movie

As well as interval shooting, the D4 has a time-lapse mode that takes pictures at regular intervals for a set period of time. The results are then saved as a 1080p, 30fps time-lapse video. The feature handily calculates how long the final video will be before shooting begins.

#### Shooting menu



#### My menu



#### Battery info



 across. It really is impressive.

The new AF button, taken from the D7000, makes it far easier to change the number of focus points in use, or to switch to 3D matrix metering. All of this can be done without looking away from the viewfinder. Initially, I was concerned it might take longer to use the new AF switch to change from continuous to single AF and vice versa, but once familiar with the arrangement I found it faster than the previous system used on the D3S.

As you would expect, there are many different ways in which the AF system can be set up to suit the demands of different photographers, and it is worth spending time fine-tuning these settings rather than relying on the default configurations. For example, the response time of focus tracking can be changed. Setting this to its fastest system can help when photographing the sort of sports characterised by sudden or irregular movements, such as football matches. Likewise, it can be slowed, which will be more useful for tracking subjects that move at speed in a regular direction, such as a racing car.

Overall, the AF is superb. There is a difference in speed and accuracy compared to the D3S but it is only really in low light or when photographing a very fast-moving subject that this is particularly noticeable.

9/10

### DYNAMIC RANGE

There is little that is surprising about the dynamic range of the D4 and it is comparable to other cameras of a similar specification. While I found that the camera could recover a good amount of detail from the highlight and shadow areas of raw files, it isn't quite as impressive as the D7000.

My 'real-world' findings are supported by the results at [www.dxomark.com](http://www.dxomark.com), which shows that at ISO 100 the D4 has a dynamic range as high as 13.1EV. This is respectable without being outstanding, especially given that it is a full-frame sensor. As a comparison, DxO rated the D7000, with its smaller APS-C-sized sensor, as having a dynamic range of 13.9EV.

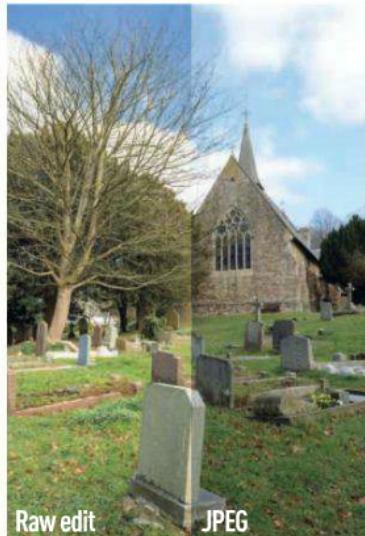
9/10

### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As you would expect from a professional DSLR, the viewfinder of the D4 is very large, bright and offers a 100% view. The eyepiece is also interchangeable, allowing angle finders and magnifiers to be attached for more specialised uses.

When shooting video, or for very precise manual focusing, the rear monitor will be used for composition. The LCD screen retains the 921,000-dot resolution of the last generation of Nikon enthusiast and pro DSLRs. However, at 3.2in, it is slightly larger.

The new screen also has improved colour and contrast, with a colour gamut



**The dynamic range and colour of JPEG images is good, but I found that much more data can be extracted from raw images**

that almost matches the sRGB colour space. Usefully, the camera can also alter the brightness, contrast colour saturation and gamma of the screen, depending on the level of ambient light. This helps to ensure that the colours and contrast are a good representation of the image, regardless of the lighting. However, I found that reviewing the images on the rear screen was still difficult in very strong sunlight.

Although Nikon introduced the first DSLR with video capture, Canon has since somewhat stolen the limelight in this area. However, Nikon has evidently spent much time working on this technology and the D4 has some excellent new features. These include a live sound meter, as well as a headphone-out socket for audio monitoring. There is also the facility to take a live video feed from the camera through the HDMI socket. This feed contains no overlays, meaning that it is the raw footage being captured by the camera. This live raw feed can then be recorded to a separate device so it can be edited at the best possible quality. This is a very high-end feature that should appeal to many professional videographers.

Video can also be recorded in full HD in either FX or DX crop, although this obviously changes the field of view: a 50mm lens at full frame, for example, becomes the equivalent of a 75mm lens when recording in DX crop. This is extremely versatile for filmmakers, however, as it doubles the usefulness of each lens.

When the video capture is combined with the time lapse video option, and the extremely wide video capture sensitivity of ISO 200–204,800, the Nikon D4 should offer some good competition to the latest video-enabled Canon professional DSLRs. **AP**

9/10

# Competition



Nikon D3S

TESTED 2 JANUARY 2010



Canon EOS-1D X

TO BE TESTED 21 APRIL

**WITH A** similar specification and price, the Canon EOS-1D X is sure to be the closest rival to the Nikon D4. Both cameras have full-frame sensors, although the EOS-1D X has a slightly higher 18.1-million-pixel resolution. The Canon DSLR also has a maximum shooting speed of 12fps with AF, which is 2fps faster than the D4. One feature that the D4 does have in its favour is that its AF points work down to f/8, whereas the points in the EOS-1D X only work down to f/5.6. As to whether the EOS-1D X is a better camera overall, I'll reserve judgement until our test in AP 21 April.

The older Nikon D3S may still remain very popular given the relatively small increase in resolution in the D4. It can be bought new for around £1,000 less than the D4 and it may be ideal for enthusiast photographers.

# Verdict

**BOTH** the Nikon D3 and D3S were hugely important cameras when released, and for a while they were the pinnacle of professional DSLRs. However, with the resolution of the D3S starting to look a little dated, it was perhaps due an update. The Nikon D4 has indeed updated the resolution, but not by much, and the image quality remains largely the same as its predecessor. However, this is no bad thing, as the D3S, and now the D4 are probably the best cameras to have at hand if you are shooting in low light.

Yet it is the D4's more easily overlooked details that really make the difference. For instance, wildlife photographers will be delighted with very sensitive AF points that allow the use of autofocus in low light and with 2x teleconverters with f/4 lenses. The illuminated buttons, ethernet connection, XQA card sockets and ease of switching from landscape to portrait shooting are all superb refinements that help make the D4 an almost complete package. And this is without mentioning the excellent high-sensitivity image quality, metering and the shooting rate.

Of course, many of these features will be of no use to the average photographer and, at around £5,300, the D4 will be too expensive for all but the professional press and wildlife photographers, for whom it will be money well spent.

Amateur  
Photographer

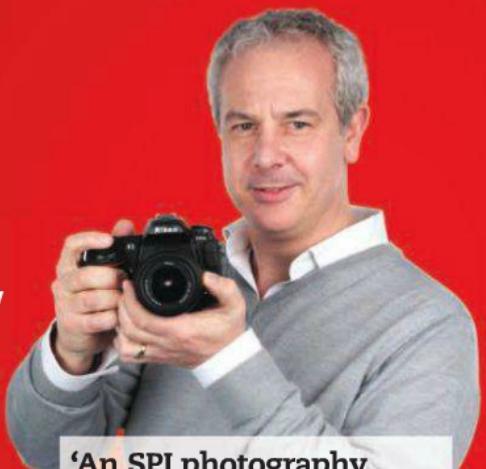
Tested as  
Professional DSLR  
Rated Very good

89%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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Damien Demolder, Editor, Amateur Photographer

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# Ask AP

Let the AP team answer your photographic queries

## OLD NIKON SEEKS LENSES

**Q** For many years I used a Nikon F301 film camera with a 24–50mm f/3.5–f/4 Nikkor zoom lens, which I found perfect for both indoor and outdoor shots. I also used a 50mm f/1.8 standard lens and (occasionally) a 135mm f/2.8 telephoto Nikkor. Late last year I bought a Sony Alpha 390 digital camera with 18–55mm zoom lens from an AP advertiser, but I am confused as to what focal lengths I should be looking for to replace each of the three lenses I used with my Nikon. Can you help me find a wideangle zoom, a standard lens and a telephoto lens of the exact equivalent focal length and same (or similar) aperture as my old Nikon kit? **John Haskell**

**A** The Sony Alpha 390 has a 23.5x15.7mm APS-C-sized sensor, which gives a focal-length conversion factor of 1.5x. This is commonly used to determine the 35mm/full-frame equivalent focal length for a lens on the smaller format sensor (so 18mm on the Alpha 390 would be equivalent to 27mm on 35mm/full-frame, for example). However, you can also apply the focal-length conversion in reverse to find the APS-C-sized focal length based on a 35mm/full-frame equivalent. So, dividing the focal length of your full-frame Nikon lenses by 1.5 will give you the equivalent focal lengths for your Sony camera. Doing this reveals that your 24–50mm Nikkor zoom would equate to a 16–33.3mm focal-length range on your Alpha 390, the 50mm Nikkor would be 33.3mm and the 135mm Nikkor is 90mm. So, with a bit of rounding up, we're looking for a 16–35mm zoom, plus 35mm and 90mm prime lenses.

Sony can match these focal lengths almost exactly with the SAL-1635Z (16–35mm f/2.8) zoom lens, SAL-35F18 (35mm f/1.8) and

SAL-85F14Z (85mm f/1.4). This will prove to be an expensive proposition, though, as Sony's list price puts this trio of lenses at more than £3,000.

This is because the 16–35mm zoom (£1,729) and 85mm prime (£1,369) are both Carl Zeiss optics with fast maximum apertures. By comparison, the 35mm prime is £179. Assuming this is prohibitive, you could consider the SAL-1680Z 16–80mm f/3.5–4.5 instead (pictured left), which equates to 24–120mm focal lengths in 35mm/full-frame terms. This is also a Carl Zeiss optic (indicated by the 'Z' in the model name), but it offers a slightly slower maximum aperture that drops from f/3.5 at the wideangle focal length setting to f/4.5 at the telephoto end of the zoom, and is a DT lens, meaning it is designed specifically for APS-C-sized sensors. At £709, you may well find that this could replace both your Nikkor zoom and the telephoto lens that you only use occasionally. The addition of the 35mm f/1.8 prime (pictured above) would give you a good fast 'standard' lens for low-light or shallow depth of field work.

**Chris Gatcum**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via Twitter @ap\_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## FROM THE AP FORUM

### Converting lux to a guide number

**Footloose\_returns** asks I am thinking about buying an LED light panel because I want to try my camera's video capabilities. The problem is, I've been trying to track down a simple chart that will allow me to compare the continuous light output from these panels (rated in lux) to the guide number used on flashes. I've tried searching the internet, but all I've found is a lot of rambling about the different standards used for measuring light output. Has anyone found a 'lux to guide number' comparison chart?

**Beejaybee replies** It's like comparing apples and oranges. The point about light panels – or any other form of continuous illumination – is that you can just leave the shutter open for longer if you need more light. The power output during the active phase of an electronic flash is in the kilowatt or even megawatt range, so I'd be surprised if you needed illumination as strong as that with a light panel. You wouldn't be carrying the power source around with you, that's for sure!

**Bob Maddison replies** A company called International Light Technologies has both online and downloadable converters ([www.intl-lighttech.com/support/calculator\\_evluxconvert](http://www.intl-lighttech.com/support/calculator_evluxconvert)) that converts a measured EV into lux or lux into EV. However, converting the brightness of any light source to an EV or lux value is quite different. Everything depends on the area of the light source and how narrow (or wide) its beam is, as well as the distance between the light and the subject: a single LED can be very bright, but cast a negligible amount of light on a distant subject.

**GeoffR replies** If we are being pedantic, the output of a flash is measured in joules or watt seconds, although it is rarely quoted in those units because a guide number is more useful. The output of an LED panel is continuous, and is usually measured in watts, so if you leave a 10W panel on for 1min you get 600-watt seconds/joules (10Wx60 seconds). The average flash duration is around 1/10,000sec, so even if the output were 600 Joules its brightness equates to a continuous light source of much greater power. As beejaybee points out, a power supply for a continuous light source of this magnitude isn't going to be portable.

**CLEAN SWEEP**

**Q** Can you tell me how to clean my old SLR camera, particularly the focusing screen and mirror? Any other advice with regard to cleaning metallic parts and leather coverings would also be very much appreciated.

**Roy Randell**

**A** How you go about cleaning the mirror and screen of an SLR depends, to a considerable extent, on the age and type of the camera in question. I do not actually know the date when the major camera manufacturers changed from simple surface-silvered mirrors to the modern vacuum-plated aluminium mirrors, but I suspect it was in the early 1980s. Modern mirrors are overcoated with a microscopically thin layer of transparent quartz, which makes them surprisingly durable. SLRs of pre-1980 dates usually have simple surface-silvered mirrors whose reflective surface can be marked, or even removed, by attempting to clean them with a cloth. Assuming that by 'old' you mean made before 1980, the best and safest solution to dirty or marked mirrors or screens is to ask a professional repairer to do the job for you.

However, you probably already know that, and are looking for cheaper DIY approaches. If the dirt is granular, and might cause abrasion, the first resort is always a simple blower brush. Always blow dust off the mirror or screen with a bulb brush, and not by blowing forcefully into the camera. Droplets of saliva are not useful additions to the problem.

Greasy marks, or sticky plastic residue

## AP GLOSSARY

### ASPHERICAL LENS

Many of the elements used in lens construction are spherical, which means the front (and back) of each element has a smooth curve, either outward like the surface of a ball (convex) or inward like a dish (concave). The third type is an element with a planar (flat) surface.

The problem with these designs is that light passing through the centre and edges of a single lens element is unlikely to be focused at the same point. As a result, additional lens elements are needed to further modify and direct the light, so that it eventually focuses at the same point regardless of whether it enters the lens at its centre or edge.

An alternative to using multiple lens elements is to use an aspherical lens, which is a lens element with a less regular profile. A single aspherical element can perform the same light-controlling duties as multiple spherical elements. This

from a decaying mirror buffer, can usually be removed from a mirror by using a new cotton bud dipped into a glass of vodka that has had one drop of washing-up liquid added to it. Never use a cotton bud twice, or use the end that you had previously held for cleaning – and resist the temptation to drink the vodka afterwards.

Cleaning focusing screens is much more difficult. The usual advice is not to try. Blemishes on focusing screens have no effect on the quality of images produced by the camera, provided that the screen is not so bad that you cannot focus.

If the 'old SLR' is of a type that has interchangeable focusing screens – Nikon F, F2 or F3, Exakta Varex, Canon F-1 and so on – it is sometimes possible to pick up second-hand screens on eBay or at camera fairs.

In the past I have successfully cleaned an Exakta screen by removing it from the camera and viewfinder, and washing it in warm water with a small amount of washing-up liquid. It was not a perfect job, because a tiny residue remained after it had dried, but it was certainly a great improvement. If you are determined to try to clean a screen in situ, the vodka and cotton bud routine used on the underside of the screen through the lens aperture will probably improve a very dirty screen, but don't expect a perfect result – and don't blame me if it goes wrong!

The same vodka and cotton bud approach works to clean satin chrome and viewfinder eyepieces. Leather or imitation leather coverings are tricky; cleaning is controversial and I prefer not to offer suggestions.

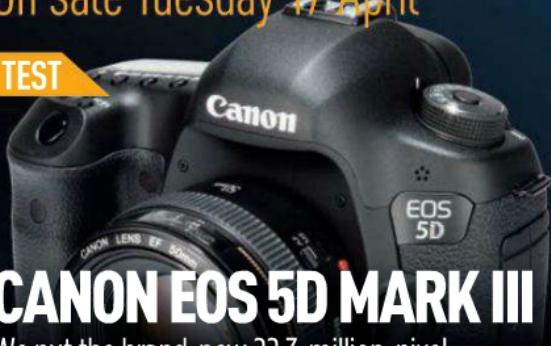
**Ivor Matanle**

means that the lens into which it is fitted can be made lighter and smaller, as well as potentially cheaper – although this is rarely the case.

Different lens manufacturers use different terminology for the technology, but it usually appears in the name of the lens where used:

Make	Listed as
Canon	Not listed in lens name
Nikon	AS
Olympus	Not listed in lens name
Panasonic	ASP
Pentax	AL
Sigma	ASP
Sony	Not listed in lens name
Tamron	Aspherical
Tokina	AS

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# Sony Alpha 57

With its 16.1-million-pixel sensor, 15-point AF and 10fps with continuous AF, Sony's Alpha 57 may suit aspiring wildlife and action photographers

**Tim Coleman**  
Technical writer

**DURING** the launch presentation for the Alpha 57, Sony revealed it is unlikely to release another DSLR and will instead focus on its single lens translucent (SLT) cameras for the enthusiast market. This strategy is perhaps an admission that Sony is unlikely to be able to compete successfully with the top DSLR brands in a crowded marketplace, and that developing a different type of system is the best way forward. Sony's innovative SLT line-up, although still only the second generation, has already established itself as a viable alternative.

An SLT camera uses a fixed translucent mirror, whereas a DSLR features a moving mirror. The fixed mirror of the SLT has advantages over a DSLR in several areas. When compared to its direct DSLR competition, such as the Nikon D5100 and Canon EOS 600D, the Alpha 57 benefits from phase-detection AF for video recording, high-speed capture at 10fps with

continuous AF and an uninterrupted live view feed. The downside to the SLT system is that not all the light coming through the lens reaches the sensor. However, even those concerned with the low-light ability of the SLT system will have been impressed by the performance of SLT cameras.

The Alpha 57 replaces the Alpha 55 in Sony's current line-up of four SLT models. Sitting between the Alpha 35 and Alpha 65, the Alpha 57 is ideal for those who cannot quite afford the more expensive 24.3-million-pixel Alpha 65, but want more than the entry-level Alpha 35 can offer. On the surface, there are few differences between the Alpha 57 and its predecessor. However, in several areas the features set of the new camera matches other cameras that cost a lot more money.

## FEATURES

There are several cameras across the Nikon, Pentax and Sony brands that use a variation of the 16-million-pixel, APS-C CMOS sensor that is found in the Alpha 57. Like its Alpha 55 predecessor, the Alpha 57 uses a 1.44-million-dot LCD electronic viewfinder (EVF), but in this case it has been refined to offer an additional 'maximum' magnification

## AT A GLANCE

- 16.1-million-pixel, APS-C-sized CMOS sensor
- 1.44-million-dot electronic viewfinder
- ISO 100-16,000 (extended to ISO 25,600)
- 15-point AF system with three cross-type points
- 12fps high-speed mode
- Street price around £700 with 18-55mm kit lens

setting that further enlarges the view. A defining difference between the Alpha 57 and the more expensive Alpha 65 is that the Alpha 65 uses Sony's 2.359-million-dot OLED EVF, which is brighter, crisper and gives greater contrast.

Key shooting modes carried across from the older Alpha 55 include high dynamic range (HDR), 3D sweep panorama, sweep panorama, intelligent auto (IA) and IA+. IA+ includes the continuous shooting and HDR mode options. The Alpha 57 has 10fps high-speed shooting that can be used with continuous AF and exposure control for approximately 25-frame bursts. A new 12fps burst is available in the tele-zoom continuous advance priority AE mode. To achieve this faster frame rate, a 1.4x magnification is applied, resulting in a 25-frame burst of 8.4-million-pixel, medium-quality JPEGs.

Clear Image Zoom and Auto Portrait Framing are two new shooting modes that make use of Sony's Pixel Super Resolution Technology. Clear Image Zoom offers up to a 2x zoom from the selected focal length. When used, a full-size 16.1-million-pixel image is saved, unlike with the 2x teleconverter modes found in the Alpha 65 and Alpha 77 that simply crop into the full-size image. Clear Image Zoom works by cropping into the full-resolution image, then interpolating neighbouring pixels, effectively upscaling the image.

Auto Portrait Framing works with face recognition. Once a face has been detected in a scene and the image recorded, a second file is processed that crops the image according to the rule of thirds and in relation to the captured face.

One feature that is lacking in the Alpha 57, but which can be found

**'The Alpha 57 is well balanced in the hand, with a contoured and textured leather-effect handgrip'**

 in the Alpha 65, is GPS. Otherwise, the Alpha 57's specification is impressive for a camera of its price, and the features on offer should satisfy those who are new to photography.

8/10

**BUILD AND HANDLING**

The body of the Alpha 57 is virtually identical to the Alpha 65, which is larger than the Alpha 55. Both cameras are constructed from a tough polycarbonate shell. The Alpha 57 is well balanced in the hand, with a contoured and textured leather-effect handgrip for a firm hold.

The number of external controls on the Alpha 57 gives it an entry-level feel. There is no top LCD and just a single dial for exposure control, so the AEL button is used to adjust aperture when in manual-exposure mode. As well as offering PASM control, the shooting-mode dial has several of the specific auto shooting modes, which should aid novice photographers. Also helping out is the '?' button on the rear of the Alpha 57. By default, this is set to access the shooting tip list, which is a wacky beginners' guide to photography.

The Alpha 57 has some nice touches, though. Many of the buttons, including ISO and AEL, can be customised. The rubber protector over the connection ports is split into four, so the rubber over unused ports can remain in place to keep them protected. The Alpha 57 also uses the same NP-FM500H battery found in the more expensive SLT models, which has a claimed 50% greater life capacity over the battery used in the entry-level Alpha 35.

The same in-camera menu system is used in all Sony's SLT models. Through this menu, such useful controls as lens corrections and peaking can be found. Peaking indicates the point of focus in the EVF and on the LCD by outlining the edges of the area in focus, in any one of a choice of colours.

The built-in flash has an output of GN 10m @ ISO 100, which can be adjusted  $\pm 2EV$ , controlled wirelessly, used as a fill-in and set to rear curtain or slow sync.

Handily, the LCD and EVF can display the AF points, an electronic level for side-to-side and front-to-back tilt, as well as exposure preview and exposure settings.

For anyone wanting full control over the camera, they may be a little frustrated by the lack of external buttons, but the Alpha 57 is still quick and easy to operate.

8/10

# Facts & figures

RRP	£749 (with 18-55mm kit lens)
Sensor	16.1-million-effective-pixel APS-C (23.5x15.6mm) CMOS sensor
Output size	4912x3264 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	100-16,000 (expanded to ISO 25,600 in multi-frame NR mode)
Exposure modes	iAuto, program, aperture priority, shutter priority, manual, scene selection, sweep panorama, 3D sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted, and fixed centre spot
Exposure comp	$\pm 3EV$ in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 exposures
Drive mode	12fps in tele-zoom mode, 10fps in continuous advance priority AE, continuous 8fps high or 3fps low, single-shot, self-timer
LCD	Articulated 3in LCD with 921,600 dots
Viewfinder type	Electronic LCD, with 1.44 million dots and 100% frame coverage
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, face detection
AF points	15-point with 3 cross-type, auto or manual selection
DoF preview	Yes
Built-in flash	Yes - GN 10 @ ISO 100
Video	1920x1080 pixels (at 50fps, 25fps or 24fps), 640x480 pixels (at 25fps), AVCHD 2 with MPEG-4 AVC H.264 compression
External mic	Yes
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable Li-ion NP-FM500H battery, up to 550 shots
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	132.1x97.5x80.7mm
Weight	618g (with battery and card)

**Sony**, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: [www.sony.co.uk](http://www.sony.co.uk)

## WHITE BALANCE AND COLOUR

There are six colour modes, comprising standard, vivid, portrait, landscape, sunset and black & white, all of which can be adjusted  $\pm 3$  for contrast, saturation and sharpness. As with other Sony Alpha cameras, the standard colour mode produces strong but realistic colours. The saturation can also be tweaked to add punch, but it is easier to change to the vivid setting.

I found the auto white balance in daylight to be a little on the cool side, but for most



purposes it works well. The process of creating a custom white balance reading is simple. Take a custom reading by pointing the spot focus at a white area in a scene, then accept the suggested Kelvin temperature. Manual Kelvin adjustment is also available along with nine white balance presets, of which four are varieties of fluorescent light.

In the drive mode menu, white balance bracketing is available over three frames at 'Hi' and 'Lo' settings.

8/10

**METERING**

All Sony SLTs, including the Alpha 57, use the company's 1,200-zone metering system, offering multi-segment, centreweighted and spot modes. Spot metering is limited to 15 AF points, all of which are located within the central portion of the frame. This can make spot metering a little awkward if the subject is off-centre. However, I suspect those interested in the Alpha 57 will generally stick to multi-segment metering, and this mode works effectively, leaning slightly towards underexposing for brighter results.

**8/10**

**AUTOFOCUS**

Like the Alpha 55 and Alpha 65, the Alpha 57 has through-the-lens (TTL) phase-detection AF with 15 points. The points are arranged in three zones, each of which contains one extra-sensitive cross-type point. The number of points is class-leading, and indeed AF is very quick, even in low-contrast light. Furthermore, offering continuous phase-detection AF during video capture and for high-speed burst modes means the Alpha 57 matches the performance of models that cost a lot more.

There are a number of useful autofocus options and tools available, including subject tracking, which latches onto the object closest to the centre of the frame, and face detection, which works well and stores faces in a register. When these faces are recognised in other scenes, they are given focus priority.

The camera also uses Eye-Start AF, which is a dedicated sensor that turns the EVF on when the camera is held to the eye and also switches on autofocus, so that the camera has already started to focus before the shutter-release button is pressed. Eye-Start can be deactivated, and indeed must be when the continuous AF setting is required.

**8/10**

**DYNAMIC RANGE**

The dynamic range of approximately 12.5EV at ISO 100 is standard for a camera at this level. A loss of  $\frac{1}{2}$ EV of light because of the fixed translucent mirror should have a more dramatic impact on the dynamic range at higher ISO ratings. However,

although an 8.5EV dynamic range at ISO 3200 is 4 stops less than at ISO 100, this performance is no worse than that of other cameras at this level.

**8/10**

**NOISE, SENSITIVITY AND RESOLUTION**

The Sony Alpha 57 has a sensitivity range of  $7\frac{1}{2}$ EV at ISO 100–16,000, which can be extended to ISO 25,600 in the multi-frame noise-reduction setting.

With virtually the same sensor as cameras such as the Alpha 55, Nikon D7000 and Pentax K-5, it comes as no surprise that the Alpha 57 is capable of resolving a high level of detail. At ISO 100, the camera reaches the 26 marker on our resolution charts in raw and JPEG format.

Levels of luminance noise are inevitably higher than equivalent DSLRs at higher ISO ratings, due to the use of a fixed translucent mirror. However, luminance noise is only really noticeable at ISO 1600, and images are usable at this setting. Higher levels of noise affect the resolved detail at higher ISO ratings, and for both raw and JPEG files the camera reaches the 24 marker at ISO 3200 and only 20 at ISO 12,800.

**27/30**



**Having recorded 10fps sequences all morning using the 70-400mm SSM f/4-5.6 lens, I found the continuous AF works well, with roughly eight out of ten frames, including all in this sequence, having acceptable focus**

**LCD, VIEWFINDER AND VIDEO**

A 3in articulated LCD screen is included on the Sony Alpha 57, with a resolution of 921,000 dots. It is movable from a hinge at the bottom of the camera. The screen is clear, with a high-contrast display. Unlike DSLRs, the fixed mirror allows constant exposure of the sensor to light and an uninterrupted use of live view, which in DSLRs is disrupted temporarily during a shutter cycle.

As an LCD unit rather than the OLED type found in the Alpha 65 and Alpha 77, the EVF's display is not as bright and has less contrast. Compared to others at this price point, however, the Alpha 57's EVF stands up well. Focus magnify at 4.8x and 9.5x magnification make the viewfinder and EVF even more useful, especially when combined with peaking to indicate the point of focus.

Video files can be recorded in AVCHD2 format at a class-leading 50fps and 25fps.

**8/10**

# Verdict

**IT IS** a year and a half since the Sony Alpha 55 hit the market, and the Sony Alpha 57 is more of a refresh than a new model. However, there are enough features to separate it from the entry-level Alpha 35, particularly the angled LCD screen, improved EVF and wider ISO range.

The Alpha 57 stands up well against the competition. In several areas its features are class-leading at this price point, and the camera is very capable of producing crisp images with bold colours. If the choice comes down to the Alpha 57 and Alpha 65, it is definitely worth spending a little extra for the improved sensor and viewfinder of the more expensive model, but there is no denying that at its price point the Alpha 57 provides value for money.

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	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
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**Professor  
Newman  
explains...**

# The science of colour space

Descriptions of how colour is ‘perceived’ are made impenetrable by complex theories and language. Professor Bob Newman presents a more accessible overview

**THE SUBJECT** of colour in photography is one of those areas that is circumscribed by almost mystical knowledge and impenetrable theory. The reason for this is that the precise mathematical description of colour perception is a complex multivariate problem. Taken with the biological science on which it is based, there is a host of terms and translations to get to grips with. It’s small wonder, then, that many photographers prefer to abandon the science and use the vernacular of the artist, describing colour as ‘rich’, ‘vibrant’ and ‘subtle’.

The purpose of this article is to provide an overview of the science without becoming engulfed in mathematics, so the reader may be able to take control of their colour to achieve the results that they want, be they vibrant or subtle.

## PERCEPTUAL COLOUR

The CIE (International Commission on Illumination) undertook a programme of

research into colour vision back at the dawn of colour reprographics in 1931. This was based on biological research, the structure of the human eye and perceptual experiments involving a large number of people. What emerged was a standardised model of human colour vision. It’s worth remembering that this is a generalisation across humanity because individual colour vision varies, but for the vast majority of people it will fit closely to this CIE model.

Human colour vision depends on the response of the four different photoreceptors in the human eye. These are the rods, which are panchromatic or ‘luminance sensors’, and the colour sensors, the cones, which have a more selective response that can broadly be termed ‘red’, ‘green’ and ‘blue’. It is important to understand that light has no colour, merely a wavelength. The cones detect light over a waveband, and light within that waveband will be seen as the colour associated with that group of cones. Light that excites two (or three) groups of cones will be seen as

an ‘in between colour’, so light giving an equal excitation of red and green will be seen as yellow. Every colour we see can be described as a combination of stimulus of the three colour receptors, or described as a ‘tristimulus’ value. There are many possible ways of associating tristimulus values with a set of perceived colours, and each way is defined by a colour space.

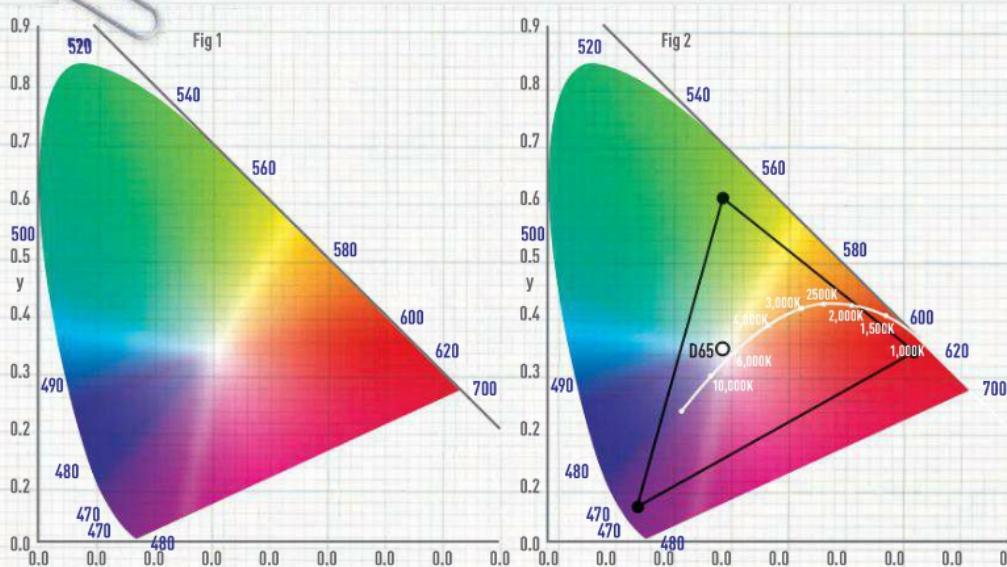
The CIE produced normalised responses representing the population norms of cone response. However, the response of the three types of cones overlap each other, defining a colour space that seems to use negative values for each colour.

To overcome this problem, the CIE defined a scheme using a set of primaries that were called X, Y and Z. Broadly, X corresponds to the eye’s luminance response, while Z is blue and Y is red (although not identical to eye response). Since Y represents luminance or brightness, it is possible to define chromaticity (or colour separately) using two orthogonal parameters. These are called x and y, and between them they can define every hue that we can see (with Y describing the brightness). The common colour gamut diagrams, such as figure 1 showing the full XY<sub>Z</sub> gamut, are defined on a graph with ‘x’ and ‘y’ as axes. This is the well-known CIE xy chromaticity diagram, often used to illustrate the gamut of different colour spaces, and the associated colour space is the xyY space.

## CAPTURE, WORKING AND OUTPUT SPACES

Things would be simpler if cameras recorded colour directly according to the CIE XYZ responses. In practice, they don’t. The main reason for this is that it is easier to engineer non-standard colour channels. The colour receptivity of a photographic sensor depends either on the absorption properties of chemical dyes (Bayer CFA sensors or colour film) or on some other physical property, such as the absorption depth of different energy photons in silicon (Foveon sensors). In either case, this produces a response that more or less accurately replicates the nominal XYZ response. It is rarely an exact replication.

Furthermore, sometimes the designers may deliberately choose to not replicate the XYZ response, one example being the change that Canon made to its colour filter properties with the EOS 50D/5D Mark II camera generation. By modifying the ‘red’ filter in the array to accept more green light – in effect, changing the red-green-blue filter pack into a yellow-green-blue



The CIE xy chromaticity diagram shows every hue that the normalised human colour vision defined by the CIE can perceive. x and y are the parameters in the xyY space that define colour. The third, Y, defines brightness and is not shown in this diagram

The sRGB is designed for computer output devices and define a relatively limited colour space. sRGB is suitable for computer monitors and TVs

## 'Over the years, different colour spaces have been defined for different purposes'

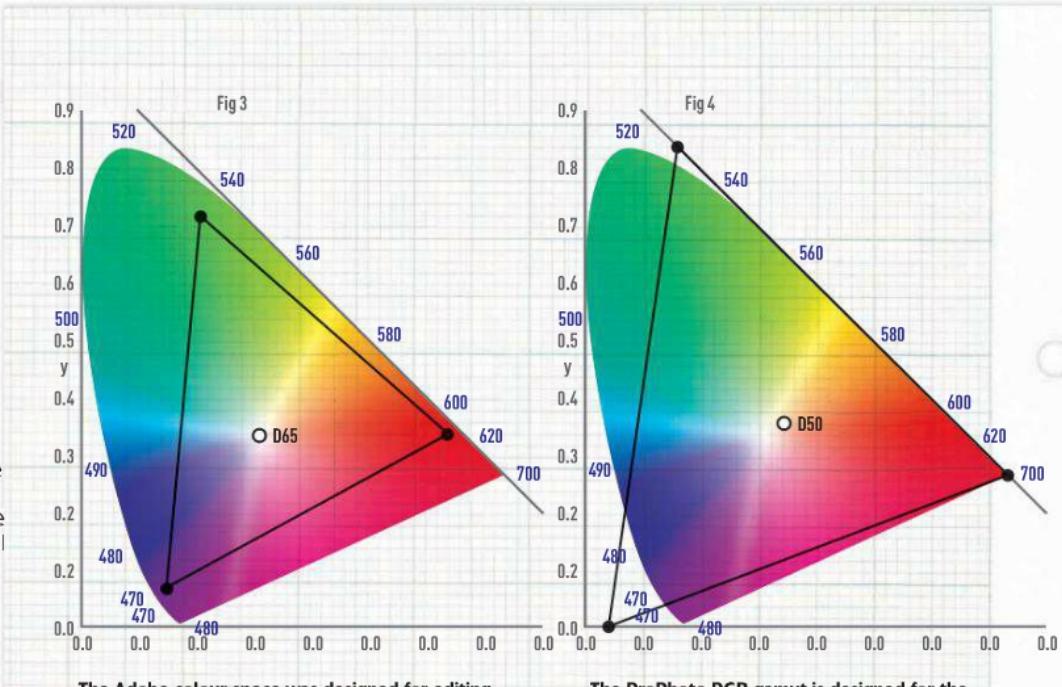
pack – it was possible to make the sensor receive more light overall and thus increase its efficiency. The cost was a shift in the balance of noise towards the arguably more intrusive 'chroma' noise, for reasons that will become apparent.

At some stage the response of the working colour space will need to be produced. This is done by a process of matrix transformation. If the response of the camera's filter pack is known, then the response of a theoretical XYZ filter pack to the incident light can be responded by mixing appropriate quantities of the camera's red, blue and green response.

For instance, taking the case of the Canon filter pack discussed previously, the red filter admits more green light than the XYZ 'green' should, thus to duplicate the XYZ filter it is necessary to subtract a portion of the camera's green channel from the red signal and then multiply the resultant mix to bring the signal up to the level required for the standard XYZ response. The net result is that the final 'red' response is calculated from a relatively weak 'red' signal, which will need to be multiplied to a greater extent to produce a greater amount of red-coloured noise in the final image. This colour-mapping process can only work to a certain extent as the camera may not be able to record all the colours defined by the XYZ model. The total range of colours that can be recorded by a camera (or output device) is called its colour gamut.

Additionally, it can be the case that a mix of the camera's responses maps to more than one XYZ colour, or vice versa. In this situation, it is possible that the multiple mappings, called metamers, may cause the resultant colour to be visibly different from the recorded one.

Output devices also have a restricted gamut. There is little point asking a printer or monitor to reproduce a colour if it is incapable of doing so. The colours outside the printers' gamut are simply wasted information. It is better to encode the colours that are available more accurately than encode colours that will be impossible to reproduce. For this reason, it makes sense when editing a photograph to do so using a gamut that closely corresponds to the capabilities of the output medium. Standardised gamuts exist that are defined with reference to the full CIE XYZ gamut.



The Adobe colour space was designed for editing output intended to be printed. It covers most of a CMYK colour gamut

The ProPhoto RGB gamut is designed for the editing of high-quality photographic material, and includes colours that cannot be seen (the ones outside the xyY gamut)

### POPULAR COLOUR SPACES

Over the years, different colour spaces have been defined for different purposes. Here are a few that you might meet:

**sRGB**, which defines the colour information in JPEG files, was created in 1996 by Microsoft and HP and is the default space used on the internet and JPEG files. It has a fairly restricted gamut, due to the then limited output gamut of these devices.

**Adobe RGB** was developed by Adobe in 1997 as an RGB space for editing intended printed output. It has a wider gamut than sRGB and can cover most of the printers' CMYK colour space (which is what is used by most computer printers).

**Pro Photo RGB** is a very wide gamut space developed by Kodak for high-quality photographic work.

**LAB**, or more accurately CIELAB, is a colour space based on CIE XYZ that covers its whole gamut, but is organised as a 'colour opponent' space – that is, its co-ordinates record the differences between channels. It forms a useful intermediate for colour translations and also some interesting properties for editing. 'L' stands for 'lightness', which is similar to 'luminance', so images in LAB can have separate operations applied to luminance and chrominance information.

**CMYK** is not strictly a colour space. Cyan, Magenta, Yellow, black is the colour model used for most printers, based on subtractive inks or pigments.

### COLOUR WORKFLOW

I know some people who treat the use of a large colour space almost as an indicator of virility! In the real world, there is no point

editing in a colour space that exceeds the colour space of the output medium, since you risk creating colours that the output medium cannot reproduce. Thus, your workflow will usually reflect the output medium, often sRGB for display work and Adobe RGB for prints. If you are producing work that may be displayed in either, it makes sense to do the major editing in the wider gamut, then convert and refine for the narrower one. Some editing operations will include a conversion into LAB and back again. One example is hand-crafted noise reduction. By converting to LAB, chrominance and luminance noise can be tackled separately, before recombining to the original colour space. **AP**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.







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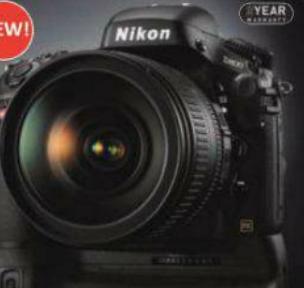
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### Canon EOS 1100D

**WIN\*\* Tickets to UEFA EURO 2012**

**12.2 megapixels**  
**3.0 fps**  
**720p movie mode**

**18.0 megapixels**  
**3.7 fps**  
**1080p movie mode**

**600D Body** £534  
**600D + 18-55mm f3.5-5.6 IS II** £596  
**600D + 18-135mm f3.5-5.6 IS** £761  
**600D + 18-55mm II + 55-250mm f4.0-5.6 IS II** £805

**1100D Body** £305 | **600D Body** £534

### Canon EOS 600D

**AS SEEN ON TV**

**18.0 megapixels**  
**3.7 fps**  
**1080p movie mode**

**550D** From £464

**550D Body** RRP £799.99 £464  
**550D + 18-55mm f3.5-5.6 IS** RRP £899.99 £545  
**550D + 18-135mm f3.5-5.6 IS** RRP £1099.99 £699  
**550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS** RRP £1199.99 £729

### Canon EOS 60D

**WIN\*\* Tickets to UEFA EURO 2012**

**18.0 megapixels**  
**5.3 fps**  
**1080p movie mode**

**60D** From £784

**60D Body** RRP £1049.99 £784  
**60D + 18-55mm f3.5-5.6 IS II** RRP £1149.99 £849  
**60D + 18-135mm f3.5-5.6 IS** RRP £1299.99 £969  
**60D + 17-85mm f4.0-5.6 IS USM** RRP £1349.99 £995  
**60D + 17-55mm f2.8 IS USM** RRP £1949.99 £1539

**CUSTOMER REVIEW:** 1100D + 18-55mm II  
 'Great for a novice looking to improve'  
*Liz - South West*

**CUSTOMER REVIEW:** 600D + 18-135mm IS  
 'An excellent product'  
*Whitelock - Suffolk*

**CUSTOMER REVIEW:** 550D + 18-55mm IS  
 'Amazing video image'  
*Rob - Norwich*

**CUSTOMER REVIEW:** 60D Body  
 'Wow, an amazing camera'  
*Adrian - UK*

### Canon EOS 7D

**WIN\*\* Tickets to UEFA EURO 2012**

**18.0 megapixels**  
**8.0 fps**  
**1080p movie mode**

**7D Body** £1098

**7D + 18-135mm f3.5-5.6 IS**  
 RRP £1999.99 £1346  
**7D + 18-85mm f3.5-5.6 IS USM**  
 RRP £2399.99 £1689  
**7D + 70-300mm L IS USM**  
 RRP £2899.99 £2220

**CUSTOMER REVIEW:** 7D + 18-85mm  
 'Probably the best APS-C DSLR around'  
*Shugie - Scotland*

### Canon NEW! EOS 5D Mark III

**NEW!**

- 61 point AF with 41 cross type sensors
- ISO standard: 100-205,600 (expandable from 50-102,400)

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**NEW! 5D Mark III**

**PRE-ORDER From £2999**

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**CUSTOMER REVIEW:** 5D Mark II + 24-105mm f4L IS USM  
 'Awesome IQ and ISO Performance'  
*iDastBolington - Cheshire*

**CUSTOMER REVIEW:** 1D Mark IV Body  
 'Stunning camera'  
*Zung - South Wales*

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**Canon**

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**Nikon**

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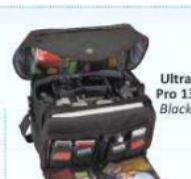
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Max Height  
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Min Height



190CXP04  
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Max Height  
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190CX3 £219  
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Max Height  
• 26.2cm  
Min Height



MTL8350B  
Tripod  
• 146cm  
Max Height  
• 21cm  
Min Height



VGRN9265  
• 171cm  
Max Height  
• 28.6cm  
Min Height

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T008 Colour	<b>£18.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 780, 870, 890, 895, 915
T009 Colour	<b>£26.99</b> 60ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£19.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£22.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T036 Black	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	C42, C44, C46
T037 Colour	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>	
T040 Black	<b>£39.99</b> 17ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	C62, CX3200
T041 Colour	<b>£29.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	
T050 Black	<b>£29.99</b> 16ml	<b>£3.99</b> 16ml, 3 for <b>£7.99</b>	440, 460, 660, Photo 700, 750, 1200
T051 Black	<b>£29.99</b> 24ml	<b>£2.99</b> 36ml, 3 for <b>£7.99</b>	740, 760, 800, 850, 860, 1160
T052 Colour	<b>£29.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	440, 640, 660, 740, 760, 1160
T053 Colour	<b>£29.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	Photo 700, 750
T0341-T0347 Set of 7	<b>£119.99</b> set of 7	Check Website.	Photo 2100
T0341/8 each	<b>£14.99</b> 17ml	Check Website.	
T0342/3/4 each	<b>£17.99</b> 17ml	Check Website.	
T0345/6/7 each	<b>£17.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0452/3/4 each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
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T0541/2/3/4, each	<b>£14.99</b> 7ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
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T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	Photo R2400
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88, DX3600/3650, DX4200/4250, DX4800/4850
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0771-T0774 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0771 Black	<b>£8.99</b> 7-4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX4000/4054/51515, T78/92/120, B4W, BX300
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T0791-T0796 Set of 6	<b>£69.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£19.99</b> set of 6	<b>£57.99</b>	Photo P50, PX650/660/700W/710W/720W, PX700W/800F/W810FW/830FWD/830FWD, R265/265/360, RX560/585/685
T0801/2/3, each	<b>£8.99</b> 7-4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0804/5/6, each	<b>£8.99</b> 7-4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0870-T0879 Set of 8	<b>£76.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss	<b>£9.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11-4ml	Check Website.	
T0961-T0969 Set of 8	<b>£78.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4, each	<b>£9.99</b> 11-4ml	Check Website.	
T0966/7/8/9, each	<b>£9.99</b> 11-4ml	Check Website.	
T1281-T1284 Set of 4	<b>£26.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	<b>£7.99</b> 5.5ml	<b>£4.99</b> 13ml	
T1282/3/4, each	<b>£6.99</b> 3.5ml	<b>£3.99</b> 10ml	
T1291-T1294 Set of 4	<b>£37.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/445W/525W/620FW, BX305F/310FW/525W/535WD/535FWD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B4W
T1291 Black	<b>£10.99</b> 11.2ml	<b>£5.49</b> 16ml	
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**NP-45 for Fuji**

**NP-50 for Fuji**

**NP-60 for Fuji**

**NP-140 for Fuji**

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**EN-EL2 for Nikon**

**EN-EL3/4 for Nikon**

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**EN-EL9 for Nikon**

**EN-EL10 for Nikon**

**EN-EL11 for Nikon**

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**BLM-1 for Olympus**

**BLS-1 for Olympus**

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## Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)



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### CAMERA BAGS



#### Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock, at all times. If you're unsure as to exactly which bag you need, simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b>  £128	<b>Sling-O-Matic 20</b>  £126	<b>Digital Holster 50 V2.0</b>  £66
<b>Airport International V2.0</b>  £258	<b>Streetwalker</b>  £109	<b>Urban Disguise 50 V2.0</b>  £141

#### Billingham

#### Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zippered back pocket! Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99	<b>The 5 Series</b> A film favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
<b>More Billingham Bags</b> <b>NEW</b> Billingham 1.2 £139.99 <b>NEW</b> Billingham 1.4 £156.99 The Hadley Digital £99.99 The Packington £224.99 The Classic 550 £474.99	
<b>Billingham Accessories</b> Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

#### KATA

 <b>Kata 3N1-10</b> £64.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	 <b>Kata 3N1-20</b> £74.99 External Dimensions: 44.0 x 23.5 x 17.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm
 <b>Kata 3N1-30</b> £84.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm	 <b>Kata 3N1-33</b> £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15° laptop compartment. See website for details.

#### IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack is top level protection for two DSLR cameras, 3-4 lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while your smaller items stay separate, organised and protect your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465 £59.99 DR-466 £64.99 DR-467 £69.99

 <b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99	 <b>DL10 Grip Hoster</b> £21.99 <b>DL12 Grip Hoster</b> £25.99 <b>DL14 Grip Hoster</b> £31.99 <b>DL16 Grip Hoster</b> £49.99 <b>DL18 Grip Hoster</b> £59.99 <b>CS15 Camera Satchel</b> £89.99 <b>CS17 Camera Satchel</b> £99.99 <b>PR240 Press Reporter Bag</b> £109.99 <b>PR460 Press Reporter Bag</b> £149.99 <b>DL210 Bumblebee Backpack</b> £94.99 <b>PL74 FlyBy Rolling Bag</b> £219.99
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Entire Kata range available!

### RAIN COVERS

<b>OptTech Rainsleeve</b> Unique eyepiece opening and drawstring lens enclosure. Two versions: for DSLRs with or without a flashgun. 2 per pack. Standard Flash £5.99 £7.99	<b>Kata Elements Covers</b> Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £148.00
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E&OE. Prices may be subject to change, but hopefully not!

## Lowering the Cost of Photography

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### FLASH GUNS

#### Nissin

12 free Energizer batteries with every Nissin Flashgun

#### Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/180ft and a clear, full colour LCD panel, makes this advanced unit the perfect choice for Canon, Nikon, Pentax and Samsung. Includes built-in radio receiver and transmitter, and supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual control. Features include 10 focal lengths from 24-105mm and including a secondary fill in flash unit, that can be triggered via the hotshoe. Many professionals have been waiting for this unit, and it's finally here!

£209.99 £199.99

#### Nissin Di622 MkII Speedlite

Mill version - new for 2011. An improved version of the Di622, with a guide number of 46m/150ft. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, built-in radio receiver and transmitter, with power ratio, active AF assist light and energy saving auto-off circuit.

£149.99 £129.99

#### Nissin Di646 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/100ft. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

£119.99

12 free Energizer batteries with every Metz Flashgun

#### NEW METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£79.99
Metz 44 AF-1	£149.99
Metz 50 AF-1	£189.99
Metz 58 AF-1	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

#### TTL Flash Cord Coiled £24.99 TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

### FLASH DIFFUSERS

#### Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range of sizes available for Canon, Nikon, Olympus, Pentax, Metz & Neat. Below is just a sample of the range.



£10.99

#### Inverted Dome Flash Diffuser Set

Comprising a clear vinyl body, a white dome head or the flash and an inverted dome sleeve that slips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a much more natural looking flash effect on your subjects and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm SB600, SB800, etc

Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc

Size 3: 68-72 x 46-49mm Nikon SB26, 27, etc

Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

Sony: HVL-F42AM / HVL-F58AM, Metz: AF4AF-1 / 58AF-1, Nissin: D466 / D622 / D866, Pentax: AF-S40FGZ

£29.99



ColorRight PRO

The ultimate white balance filter! Available in two versions - Neutral and Portrait.

£104.99

### STUDIO ACCESSORIES

#### Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo	£59.99
28" Apollo	£99.99
45" Halo	£104.99

#### Westcott 28" Apollo Flash Kit

including shoe, mount, umbrella and light stand.

£104.99

#### Westcott Umbrella

including shoe, mount, umbrella and light stand.

£64.99

#### Westcott 5-in-1 Reflector Kit

including reflector, reflector holder, and light stand.

£110

#### Lastolite TiltHead

These ingenious Lastolite tiltheads provide a way of attaching your flashgun to an umbrella, or a Lastolite umbrella, to a light stand.

£74.99

#### Lastolite Flashgun TiltHeads

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for Canon, Nikon, Pentax, Olympus and Samsung.

Available in three sizes: 30x30cm, 38x38cm and 45x45cm.

With a 4-60cm light stand, tilt head, and a shoulder bag and carry case.

£16.99

#### 22cm Ezbox Speedlite NEW £44.99

£84.99

#### 38cm Ezbox Hotshoe £156.99

£102.99

#### 54cm Ezbox Hotshoe Kit £174.99

£119.99

#### 76cm Ezbox Hotshoe £176.99

£192.99

#### 22cm Ezbox Speedlite £44.99

£84.99

#### 38cm Ezbox Hotshoe £156.99

£102.99

#### 54cm Ezbox Hotshoe Kit £174.99

£119.99

#### 76cm Ezbox Hotshoe £176.99

£192.99

#### Color Balance and Exposure Control

Handy pop-up colour balance and handy control grey/white cards.

#### EzyBalance 30cm £17.99

£29.99

#### EzyBalance 50cm

£17.99

#### EzyBalance 70cm

£29.99

Full Lastolite range available.

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The world's fastest camera straps

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RS-W1 Womens	£49.99
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3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
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RS-W1

SnapR

### SUN SNIPER



Camera Straps	£39.99
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Strap	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

### OP TECH USA

The World's best-selling SLR straps

OpTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps	System Connectors
Wrist Strap	E11.99
Classic Strap	E16.99
Super Classic	E19.99
Pro 3/8 Strap	E17.99
Pro Loop Strap	E18.99
Lens Support	E9.99
Utility Sling Strap	E29.99
	E10.99

### SPIDER

From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	£39.99
Widow Holster	£19.99
Widow Belt	£19.99

## SHUTTER RELEASES

### Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and remote control. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

### Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of a flash trigger, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.6 metres.

Autofocus, Bulb Function and Continuous Shooting.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

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## TRIPODS, MONOPODS & HEADS

### Manfrotto

**HALF PRICE HEADS!**

190XPROB Tripod + HALF PRICE 496RC2 £142.48



190XPROB Tripod + HALF PRICE 804RC2 £144.98



055XPROB Tripod + HALF PRICE 496RC2 £157.48



055XPROB Tripod + HALF PRICE 804RC2 £159.98



### FREE HEADS!

Manfrotto 324RC2 RRP £121.99

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

### MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £114.99

055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 2.40kg Load: 5.0kg Folded: 65cm Height: 178cm £129.99

190CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £229.99

055CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £239.99

190CXPRO4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.29kg Load: 5.0kg Folded: 50cm Height: 146cm £259.99

055CXPRO4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.65kg Load: 8.0kg Folded: 54cm Height: 170cm £269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99

6789 Monopod

Aluminium 3-section

Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

6808 Monopod

Aluminium 4-section

Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £47.99

6818 Monopod

Aluminium 3-section

Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £49.99

MANFROTTO PRO HEADS

492 Ball Head

non quick-release 1/4" thread

Weight: 0.12kg Load: 2.0kg £31.99

234 Tilt Head

Ideal for monopods

Weight: 0.27kg Load: 2.5kg £14.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg Load: 6.0kg £54.99

498 RC2 Ball Head

with RC2 quick release

Weight: 0.67kg Load: 8.0kg £84.99

324RC2 Grip Action Ball Head

with RC2 quick release

Weight: 0.4kg Load: 3.5kg £99.99

NEW MH054-Q2

Magnesium Ball Head

with RC2 quick release

Weight: 0.6kg Load: 10.0kg £149.99

468MG RC2

Hydrostatic Ball Head

magnesium, with RC2 quick release

Weight: 0.65kg Load: 10.0kg £199.99

410 Geared Head

with RC2 quick release

Weight: 1.22kg Load: 5.0kg £149.99

808 RC4 Pan / Tilt

with RC2 quick release

Weight: 1.42kg Load: 8.0kg £104.99

460MG 3D Head

magnesium, with RC2 quick release

Weight: 0.43kg Load: 3.0kg £69.99

056 3D Head

non quick-release 1/4" thread

Weight: 0.50kg Load: 3.0kg £29.99

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red, orange and white and most compact cameras.

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TrekPod GO PRO

The most compact TrekPod, collapsing down to just 50cm, yet still extending to 140cm, and weighing just 76g. Supplied with travel case, and a MagMount PRO.

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5D MKII + 24-105 IS £2285

7D body £1089

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7D + 18-135 IS £1447

60D body £777

60D + 18-55 IS £876

60D + 18-135 IS £1047

600D body £539 600D + 18-55 IS £597

600D + 18-135 IS £797

1100D body £319 1100D + 18-55 IS £389

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NEW! G1X £699 G12 £387

SX40IS £345 S100 £359

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17-55 F2.8 IS U £769

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55-250 F4/5.6 IS II £239

60 F2.8 Macro USM £369

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50 F1.2 L USM £1279

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70-200 F4 L IS USM £969

70-200 F4 L USM £537

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180 F3.5 L USM Macro £1297

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300 F2.8 LIIS USM £3599

300 F4 L IS USM £1177

400 F2.8 IS L II USM £8880

400 F5.6 L USM £1099

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Ext tube 12II-79 Ext tube 25II £129

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Angle finder C £189

BG-E5 grip £107

BG-E7 grip (7D) £147

BG-E8 grip (550D) £115

BG-E9 grip (60D) £139

BG-E11 grip (5D MKIII) £329

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MT-24EX £789

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Off camera shoe cord OC-E3 £59

LC5 wireless set £369

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BG-E7 grip for 5D MKII £217

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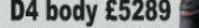
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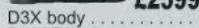
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D2X body box	£599	SQAI body	£299	30 F1.4 EX DC box	£299	Polaroid Back 100	£39	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D700 body	£1199/1399	135W back M-box	£299	50-100 F4.6 3D OS M-849	£299	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D300 body	£639	50 F3.5 PE M-box	£299	50-100 F4.6 3D OS M-849	£299	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D200 body box	£369	50 F3.5 PS	£249	50-100 F4.6 3D OS M-849	£299	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D80 body	£299	65 F4 PS Boxed	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D70 body	£179	110 F4 PE macro	£279	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
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D40 body box	£199	150 F2.8 M-S	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
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D700 body	£879	150 F2.8 M-S	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
D500 body	£499	180 F4.5 PE	£199	70-200 F2.8 EX box	£429	150 F2.8 M-L	£199	150 F2.8 M-L	£199	28-200 F3.5/6.6 D	£169	150 F2.8 M-L	£199		
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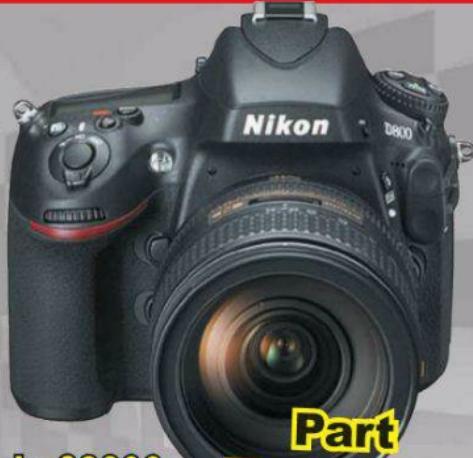
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## Nikon D800

Minuscule details. Monumental images.  
Broadcast quality videos

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- ISO 100-6400
- Multi-area format D-Movie
- Multi-CAM3500FX 51-point AF system

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Ready for anything, the D4 has the durability & the versatility to realize every shooting opportunity out there.

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- ISO 100-12800
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details and to read our Nikon D800 preview.

## Nikon J1

- 10.1 Effective Megapixels
- Full-HD Movie Recording
- High-speed continuous shooting
- 3.0" LCD Screen
- Motion Snapshot



## Nikon V1

- 10.1 Effective Megapixels
- Full-HD Movie Recording
- High-speed continuous shooting
- 3.0" LCD Screen
- Motion Snapshot



## Nikon D5100

- 16.2 Megapixel CMOS sensor
- High ISO (100-6400)
- Full HD movies
- 4 fps continuous shooting
- Compact & Lightweight



## Nikon D90

- 12.3 Megapixel CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 4.5 fps continuous shooting
- Compact & Lightweight



## Nikon D7000

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) sensitivity
- EXPEED 2 processing engine
- Durable design



Up to  
£100  
Cashback  
on D7000 + lenses  
See web for  
details

## Nikon D300s

- 12.3 Megapixel CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 7fps continuous shooting
- Durable, magnesium alloy body



D300s Body Only £1,099.00 D300s + MB-D10 £1,368.99

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AF-D 14mm f/2.8D	<b>£1,249.99</b>	AF-S 85mm f/3.5G DX Micro	<b>£419.99</b>	AF-S 18-55mm f/3.5-5.6G II	<b>£127.99</b>
AF-D 16mm f/2.8D Fish-eye	<b>£613.99</b>	PC-E 85mm f/2.8D ED	<b>£1,399.99</b>	AF-S 18-55mm f/3.5-5.6G VR	<b>£125.00</b>
AF-D 20mm f/2.8	<b>£469.99</b>	AF-DC 105mm f/2.0 Nikkor	<b>£794.99</b>	AF-S 18-105mm f/3.5-5.6G VR	<b>£190.00</b>
AF-D 24mm f/2.8D	<b>£329.99</b>	AF-D 135mm f/2.0	<b>£899.99</b>	AF-S 18-200mm f/3.5-5.6G VR	<b>£1,099.99</b>
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PC-E 24mm f/3.5D ED	<b>£1,419.99</b>	AF-S 200mm f/2.8G ED VR II	<b>£4,199.99</b>	AF-D 24-85mm f/2.8-4	<b>£529.99</b>
AF-D 28mm f/2.8	<b>£226.99</b>	AF-D 200mm f/4D ED	<b>£1,139.99</b>	AF-S 24-120mm f/4.0G ED VR	<b>£829.99</b>
AF-S 35mm f/1.4G	<b>£1,394.99</b>	AF-S 300mm f/2.8G VR II	<b>£3,999.95</b>	AF-S 28-300mm f/3.5-5.6G VR	<b>£709.99</b>
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## DOMKE® SUPERSTORE IN LONDON

### F2 SHOOTERS BAG RUGGED WEAR

The original Domke and still the best seller, the Rugged Wear version adds protection and good looks. It's just like you've had it for years; like a worn pair of comfortable jeans. It'll take a sizable pro D-SLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots of accessories.

rrp £211.99 **SAVE £42** £169

### WAXED CANVAS BAGS

#### RUGGED WEAR

F3X SUPER COMPACT	£153
F4AF PRO SYSTEM	£178
F5XB SHOULDER BAG	£87
F5XZ SHOULDER BAG	£106
F6 LITTLE BIT SMALLER BAG	£129
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F803 PHOTO SATCHEL	£159
F831 SMALL PHOTO COURIER	£119
F832 MEDIUM PHOTO COURIER	£170
F833 LARGE PHOTO COURIER	£197
F10JD SMALL SHOULDER BAG	£109



FREE  
US POST  
SHOULDER BAG  
WORTH £20

WITH PURCHASE  
OF A DOMKE BAG.  
WHEELS NOT INCLUDED

### LOWEPRO PHOTO SPORT SLING 100AW

A totally new approach to carrying your camera system on photo adventure. Using the latest hi-tech materials and design to create the lightest and most comfortable backpack yet and your equipment is fully protected from extreme elements snug inside. Choose the 100AW for a small D-SLR system or the 200AW for a Pro-DSLR outfit with 1 or 2 lenses.

rrp £135.00 **SAVE £50** £85

PHOTO SPORT SLING 200AW

£130

**NEW**



### BILLINGHAM HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag

that works well in town or country. Available in canvas or Fibrelite with leather trim, Khaki/Tan, Black/Tan, Black/Black or Sage/Tan

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### 5 SERIES



### 7 SERIES



### F-STOP

### PACKINGTON

£174

### TAMRAC EXPEDITION 7X

Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod...

rrp £227.40 **SAVE £83** £144

EXPEDITION 5X

EXPEDITION 6X

EXPEDITION 8X

EXPEDITION 9X

£107 £229

207 £255

307 £269

225 £229

335 £239

445 £259

107 £229

207 £255

307 £269

225 £229

335 £239

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75mm F2.8 EII	E++ / E++ \$79	70-200mm 14 L IS USM	Mint- \$759	300T Speedlite	E++ / E++ \$249	Olympus 14-150mm F4.5-5.6 M.Zuiko	Mint- \$149	R8 Chrome Body Only	E+ / E++ \$249 - \$999
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Extension Tube E14	E+ / Unsd \$249 - \$309	300mm F4.5 L USM	E++ / E++ \$249 - \$299	Winder A2	E++ / E++ \$15 - \$19	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
Extension Tube E28	E+ / Mint- \$69 - \$79	400mm 15.6 L USM	E++ / Mint- \$99 - \$149	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
Motordrive E1	E++ / E++ \$69	600mm F4.5 USM	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
Proshade E	E+ / E++ \$35 - \$79	Samyang 500mm F6.3 Reflex	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
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G51 Complete + AE Prism	E++ \$449	17mm F2.8 USM	E++ / E++ \$229	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
G51 Body Only	Exc / E++ / \$129 - \$199	200mm F1.8 USM	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
50mm F4.5 PG	As Seen / E++ / \$149	250mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
65mm F4 PG	E++ / E++ \$129	300mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
100mm F4 PG	As Seen / E++ / \$149	350mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
135mm F4 PG	E++ / E++ \$129	400mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
150mm F4 PG	E++ / E++ \$129	450mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
200mm F4 PG	E++ / E++ \$129	500mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
250mm F4 PG	E++ / Unsd \$249 - \$309	550mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
300mm F4 PG	E++ / E++ \$129	600mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
400mm F4 PG	E++ / E++ \$129	700mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
1.4x Teleconverter PS	E++ / E++ \$129	800mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
2x Teleconverter S	E++ / E++ \$69 - \$129	1000mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
SQ4 200 Meg	Exc / E++ / \$20 - \$259	1200mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
SQ4 220 Meg	E+ / Unsd \$129 - \$179	1400mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
Polaroid Mag S	E+ / E++ \$25 - \$49	1600mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
AE Prism Finder G	E+ / E++ \$119 - \$149	1800mm F4.5-6.3 Macro	E++ / E++ \$249 - \$299	RTS Body + Winder	E++ / E++ \$229	150mm F4 CF	As Seen / E++ \$249 - \$999	R4 Black Body Only	E+ / E++ \$249 - \$999
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Canon Powershot G2 + WC-DG5	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
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Fuji Finepix S200HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S2000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S3000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only	E++ / Mint- \$519 - \$549
Fuji Finepix S5000HD	E++ / E++ \$259	25mm F1.8	E++ / E++ \$259 - \$299	Winder A	E++ / E++ \$229	Olympus E300 Body Only	E++ / Mint- \$519 - \$549	Olympus E300 Body Only</	



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120 Super Mag	E-/E++ £39	F601 Body Only	Exc/E+/E++ £19 - £35	45mm F-4.5 SMC	E+/E++ £449
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220 Insert	E-/E++ £9 - £25	F601 Body Only	E+/E++ £49	55mm F-4.5 SMC	E+/Mint- £259 - £349
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Auto Extension Tube 2	E+/E++ £20 - £25	18-70mm F-3.5-4.5 G AF-S ED DX	E+/E++ £109	200mm F-4	E+/E++ £139 - £199
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150mm F3.5 AF	E+/E++ £99	F601 Body Only	E+/E++ £39	35mm F-4.5 Fisheye Takumar	E+/E++ £650
210mm F4 AF ULD	E+/E++ £99	F601 Date Body Only	Exc/E+/E++ £19 - £35	45mm F-4.5 SMC	E+/E++ £449
Panoramic Adapter AD701	E+/E++ £75	F601 Body Only	E+/E++ £49	55mm F-3.5 Takumar	E+/E++ £199

**Mamyla 7/TII Series**

7 Black Body Only	E+/E++ £59	F35-105mm F-3.5-4.5 AF	Exc/E+/E++ £39	67 Mirror Up Body + Waist Level	£+ £299
43mm F-4.5 L + Finder	Mint- £1,099	55-200mm F-4.5-5.6 AF DX VR	E+/E++ £129 - £249	Extension Tube Set	E+/Mint- £65 - £129
65mm F4 L	Mint- £599	55-200mm F-4.5-5.6 AF DX VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-210mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

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7 Black Body Only	E+/E++ £59	F35-70mm F-2.8 AF	Exc/E+/E++ £39	67 Mirror Up Body + Waist Level	£+ £299
43mm F-4.5 L + Finder	Mint- £1,099	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tube Set	E+/Mint- £65 - £129
65mm F4 L	Mint- £599	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

**Mamyla RZ67 Series**

7 Black Body Only	E+/E++ £59	F35-70mm F-2.8 AF	Exc/E+/E++ £39	67 Mirror Up Body + Waist Level	£+ £299
43mm F-4.5 L + Finder	Mint- £1,099	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tube Set	E+/Mint- £65 - £129
65mm F4 L	Mint- £599	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

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65mm F4 L	Mint- £599	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

**Mamyla RZ67 Series**

7 Black Body Only	E+/E++ £59	F35-70mm F-2.8 AF	Exc/E+/E++ £39	67 Mirror Up Body + Waist Level	£+ £299
43mm F-4.5 L + Finder	Mint- £1,099	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tube Set	E+/Mint- £65 - £129
65mm F4 L	Mint- £599	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

**Mamyla RZ7 Series**

7 Black Body Only	E+/E++ £59	F35-70mm F-2.8 AF	Exc/E+/E++ £39	67 Mirror Up Body + Waist Level	£+ £299
43mm F-4.5 L + Finder	Mint- £1,099	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tube Set	E+/Mint- £65 - £129
65mm F4 L	Mint- £599	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tubes 2-3	E+/E++ £449
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Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

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43mm F-4.5 L + Finder	Mint- £1,099	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £129	Extension Tube Set	E+/Mint- £65 - £129
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150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

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150mm F4.5 L	E-/Mint- £399	70-200mm F-4.5-5.6 AF ED VR	E+/E++ £109	Z1 Body Only	E+/E++ £59 - £89
Panoramic Adapter AD701	E+/E++ £75	70-300mm F-4.5-5.6 AFN	E+/E++ £79	Z10 Body Only	E+/E++ £119

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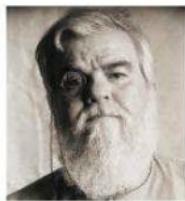
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# ROGER HICKS

Why do computer software programmers make the creation of a website using HTML so difficult?

**IT IS** pretty much *de rigueur* for everyone nowadays to have a website, especially photographers, but anyone who has ever tried to put one together must surely have mixed feelings about them. It's not so much the website itself, as the process of creating it. There's a three-way choice. You can abdicate responsibility and turn it over to someone who will, for a price, create something that is a great deal closer to what they want than to what you want. You can use templates, which is probably the best bet if you actually have anything to say or show, rather than wanting a triumph of presentation over content. Or you can try to do it from scratch, which is where the Prince of Darkness comes into it. Describing something as 'the invention of the Devil' is a common enough expression, but what would be the distinguishing marks of a true invention of the Devil?

First, pretty much by definition, it must be destructive rather than creative. It must fly in the face, as far as possible, of anything good that has gone before.

Second, it must be as time-consuming as possible. Not only does the Devil find work for idle hands, but he also insidiously suggests that this work is honest and worthwhile, so that it greatly reduces the time available for real work or even for honest reflection.

Third, it must be both frustrating and depressing. It should make reasonable people break down and decide either to smash everything around them, or at least give up on whatever they are trying to do.

Fourth, it should be disseminated as widely as possible. Folding chairs are widespread and famous for pinching fingers, but mental pain is far easier to spread far and wide, especially with the aid of computers.

Fifth, it should have its true believers. Not imps and demons, nor even those who have sold their souls to the Devil in a true Faustian pact, signed in their own blood, but those who have been seduced by His Satanic Majesty without actually realising it.

At this point, Hyper-Text Markup Language (HTML) ticks every single box. First, it destroys carefully conceived layouts in much the same way as could be achieved by loading the pictures, captions and paragraphs into a gun and shooting them at the

screen. It is not actually possible to create a coherent whole that can be resized, re-flowed and generally remade-a-mess-of every time it appears on a different screen. It is ugliness and stupidity personified.

Second, few things could be better calculated to waste time than describing everything you do, many times over, and adding little pointy brackets around the descriptions, <thus>.

Third, all that is required is that it forces people who can think, and read, and write, into a straitjacket devised by computer nerds.

Fourth, I need only cite the internet. HTML is the tool *par excellence* of the internet, and quite honestly, I sometimes wonder whether the Prince of Lies may have been responsible for this, too. It's an ingenious

stratagem: allow just enough good to flow from the invention that people overlook the way in which it is used to disseminate ignorance, false information, hatred, paranoia, pornography, bigotry and boundless rumour. If you wonder how it is possible to disseminate ignorance, consider the

possibility that truth and clear thinking are all too easily displaced by false information, hatred, paranoia, pornography, bigotry and boundless rumour.

Fifth, I do not doubt for one nanosecond that there will be those who will take me to task for what I have just written. No doubt some of them will be rational, intelligent people. But many won't. There will be *ad hominem* attacks about how I am too stupid, lazy, elderly to bother to learn HTML, and there will be those who will defend the internet as unqualified good news, when a moment's thought will reveal that the only dispute must be over the extent to which the good news is qualified.

Many years ago, I used to work for International Computers Ltd (ICL). Something I repeatedly pointed out to the software experts was that a computer program should be 'transparent'. In other words, the end user shouldn't have to think about how it works. If they have to think about it, the programmers haven't done their job properly. The thing is, programmers get so hung up on their programming that they forget what they are producing is not an end in itself, but a means to an end – and so it is with HTML. **AP**

**'All that is required is that it forces people who can think, and read, and write, into a straitjacket devised by computer nerds'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

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